ALL THAT'S NEW IN DRUMS AND PERCUSSION FOR '96-PAGE 92 The World's Most Widely Read Drum Magazine mberling PUMPKINS

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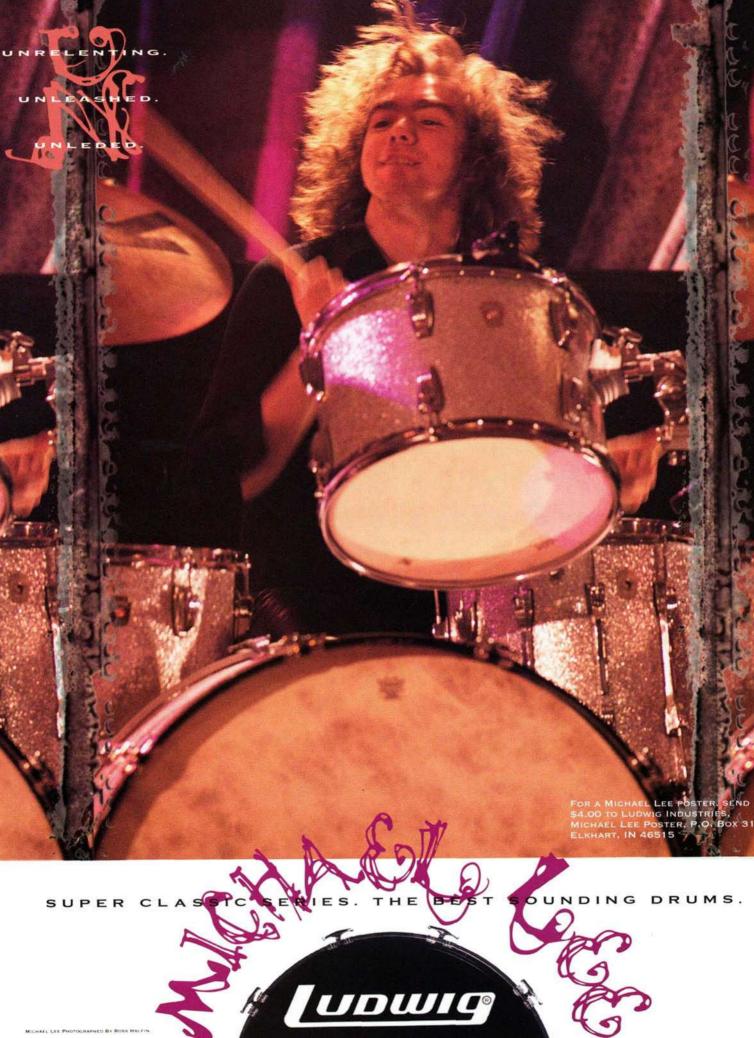
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Looking Back



As I'm sure most of you are aware, MD's Collectors'
Corner department is where we focus on the subject of collectible vintage drums.
Harry Cangany, who has been

writing that department for us, has also long served as MD's drum historian and vintage equipment advisor. Harry is a virtual encyclopedia on which company made what drum, where it was made and when, and how much it's worth should you be lucky enough to find one! Whenever we need a question answered on *anything* related to vintage gear and drum company history, Harry's the guy we call.

Around a year ago, Harry approached us with a concept for a book that would accurately trace the history of the American drum manufacturing industry, as well as focus on valuable vintage equipment through photos and text. MD's Rick Van Horn was assigned the editing duties, and was soon spending hours with Harry poring over hundreds of photos, manuscripts, and old catalogs. I'm now proud to announce that the result of this massive effort by Harry, Rick, and the entire MD editorial and art staff is the latest entry to the MD Library: *The Great American Drums And The Companies That Made Them:* 1920-1969.

More than a mere survey of vintage drums, Harry's book enlightens us on the establishment, development, and, in some cases, ultimate failure of the major American drum companies. Along with the historic perspective, the book includes hundreds of rare photos, original catalog reproductions, and detailed specifications of nearly every make and model of American drums manufactured between 1920 and 1969.

In addition, we learn the inside story on the pioneers of our industry: men like William F. Ludwig, Sr., Ulysses G. Leedy, H.H. Slingerland, Joseph Rogers, Friedrich Gretsch, and many others. These men grew their companies by keeping up with the demands of drummers whose needs changed as music itself changed—and their devotion to the drum industry saw them through failures, takeovers, fires, the Depression, and a World War. It's all here in this fascinating retrospective.

I have no doubt that this book will prove invaluable to both novices and serious collectors. The sheer enormity of factual information makes it a superb reference source for all collectors. Moreover, The Great American Drums And The Companies That Made Them can be savored and enjoyed by anyone who'd like to know more about how our industry developed during the years when drummers the world over looked to America for the finest in drum equipment. You'll find this wonderful book by Harry Cangany advertised elsewhere in this issue.



modern **DRUMMER**°

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Profile: Doane Perry



PERSONAL DATA:

oane BORN: New York City, USA

CURRENT & RECENT PROJECTS:

 Completed 18 month World Tour with Jethro Tull, celebrating the band's 25th Anniversary, and accompanying Boxed Set and Anniversary Video.

- Recorded and performed with Ian Anderson on "Divinities" Tour, playing orchestral and tuned percussion, as well as drumset.
- World Tour with Jethro Tull from 1995-1996 to promote new album entitled "Roots to Branches."
- Recorded my own project entitled "Thread" due out this year.

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PREMIER

SIMON PHILLIPS



A lot has been said about Simon Phillips—mostly in hushed, awestruck tones. But never has so much solid information about Simon—as well as insight *from* him—been presented in

one place as was presented in your February '96 cover story. I came away with an even greater respect for Simon as a person than I had previously felt for him as a drummer. It's nice to know that the world-class guys go through personal traumas and insecurities as well as us "common folk." Thanks to William F. Miller for a terrific story.

Albert Franklin San Diego, CA

JACK SPERLING

A profound thank you to Burt Korall and *MD* for the marvelous article on Jack Sperling—who has long been a consistent and exemplary artist. The article caught the essence of Jack's unabashed enthusiasm and energy. He not only serves as one of the masters, but as one who has never given less than 110% at any time. His is a chronicle of what was the best of "the swing years" and beyond. Thanks for this belated—but most appropriate—tribute to one of the greats!

William H. Bowdler, D.P.M Fort Worth, TX

When I was learning to play the drums, my dad would point out examples of great drumming on certain records—and I would play along. Jack Sperling was the drummer on so many of those recordings I can't count them all. Solid and swinging, he played with magnificent musical authority. The listener never had to worry whenever Jack was in the driver's seat. Burt Korall's article sent me down to the vault to dust off some of my LPs and reel-to-reel tapes. I played them for my fourteen-year-old son,

who is a better drummer than I was at his age. "If you want a good example to follow in your jazz and big band studies," I told him, "you can't do better than to check out the great Jack Sperling." And boy, is he glad he did.

Jack's drumming is a perfect synthesis of all his great influences. Best wishes to a great inspiration. I'm glad he's healthy and doing well.

William Hart Chagrin Falls, OH

HERMAN MATTHEWS

I'd like a piece of the lucky charm that Herman Matthews must carry. To re-locate to L.A. with no particular prospects and fall into the succession of gigs he's had almost immediately thereafter is an unheard-of example of good fortune. Kirk Whalum, Bob James, Kenny Loggins, and now Tower of Power? When I first read your article on Herman [February '96 MD] I didn't know whether to admire him for his obvious abilities or resent his seemingly disproportionate share of good luck. But I remembered some old adages about good luck being 99% hard work, and that even when you're in the right place at the right time, you still have to be able to produce. Given his credits and the caliber of people who have called him, Herman can obviously produce. Thanks for the enlightening story on him.

Thomas Wylie Minneapolis, MN

GEORGE HOOKS

I had the pleasure of seeing the Ringling Brothers and Barnum & Bailey circus about three years ago. Through the first few moments of the show I kept getting distracted by the drummer in the circus band. The things he did were very impressive. After thirty minutes, I told my wife I was leaving her to go check this guy out! When I reached the corner of the arena, three other drummers were standing behind

his massive setup, watching in awe. I ended up watching Mr. George Hooks for the whole show! I'd like to say: George, you really inspired me to learn and practice all styles of drumming. Thanks for blowing me away that night at the circus. Thanks, too, to Rick Van Horn for a great article on George in your February issue. I knew it was just a matter of time.

Wesley Cross Auburn, AL

TOP TEN DRUMMING MYSTERIES

With his "Top Ten Drumming Mysteries" in your February issue, Ron Hefner has written a most accurate account of what actually befalls us drummers with our labor of love. I found myself bursting out laughing and rolling on the floor with child-like bliss. I made a dozen copies of the article to give to all of my musician buds. You guys at *MD* are the greatest!

Jack Gildea Jenison, MI

ON THE MOVE CORRECTION

You published my picture and bio in the On The Move department of the February '96 MD—for which I am very grateful. However, I wish to point out an error that is diverting credit from an important member of the jazz drumming community. It was stated in the article that I had performed and recorded on drumset with Benny Carter—which is not entirely true. I did perform several concerts and record a CD with the Benny Carter Big Band (called Harlem Renaissance) on which I played vibes, glockenspiel, and assorted percussion. The drumset player was Kenny Washington. Since the CD won a "Grammy" award in 1992 I feel it is important to give credit where it is due. Thanks for your help.

N. Scott Robinson Winchester, VA

RICK'S ADVANCED CYMBAL STUDIES

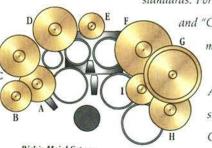


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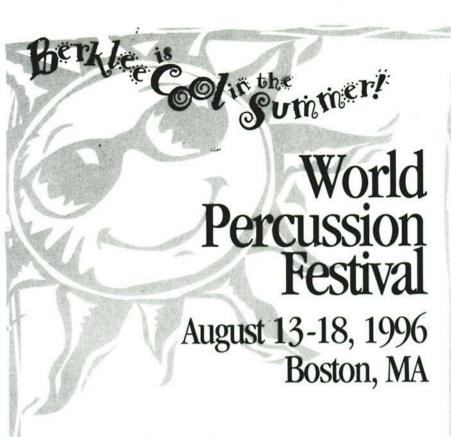
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DOTTIE DODGION

I really enjoyed the article on Dottie Dodgion in your January issue. There are a lot more women drummers out there now than ever before, but it's great to read about a woman who's been smacking the toms for years. Hats off to William Minor and *MD* for running such an inspiring article. Do you have an address for Dottie so I can send her a postcard?

Pam Nicholas via Internet

Editor's note: You can send a card to Dottie in care of MD's offices, 12 Old Bridge Road, Cedar Grove, NJ 07009.

FREDDIE GRUBER

Thanks to Ian Wallace for the terrific article about master drum teacher Freddie Gruber [January '96 MD]. I had a chance to meet both Ian and Freddie this past summer in New Mexico. I was amazed by Freddie's spry wit and boundless enthusiasm for drumming. As an absolute beginner who had just bought a drumset, I didn't even know what questions to ask. With patience and good humor, Freddie told me to remember that drumming comes from the heart, not from the head. I'll try to remember this for the rest of my life. Freddie is a true treasure.

Julian Wise Chilmark, MA

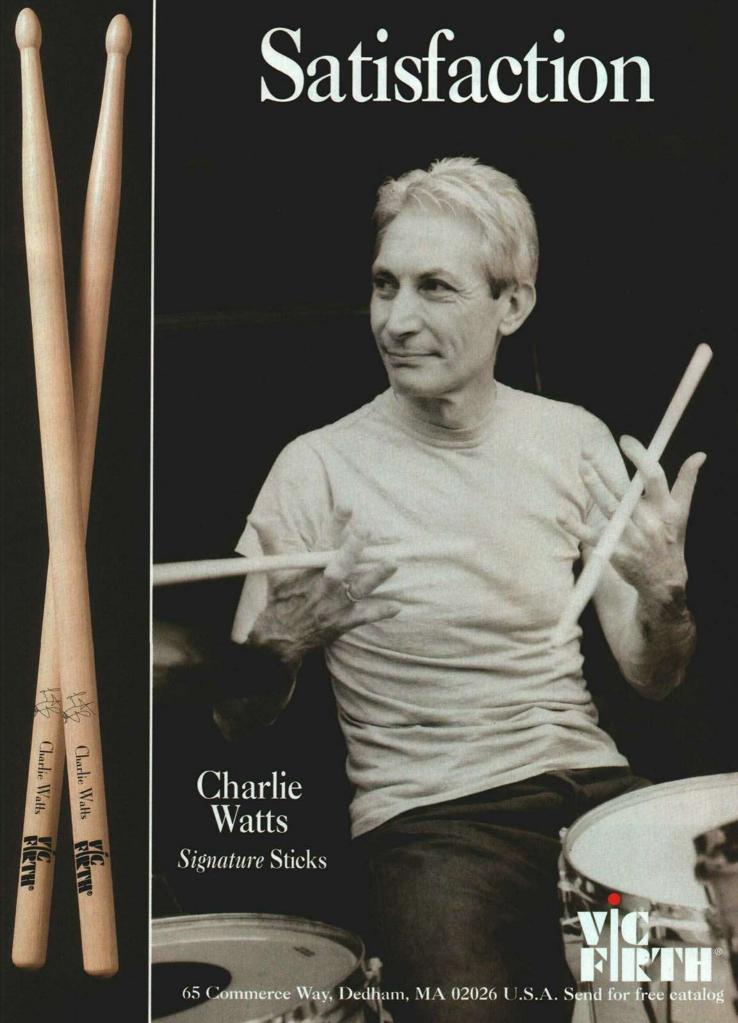


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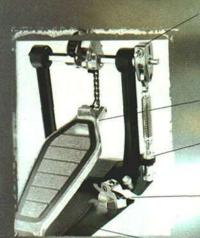
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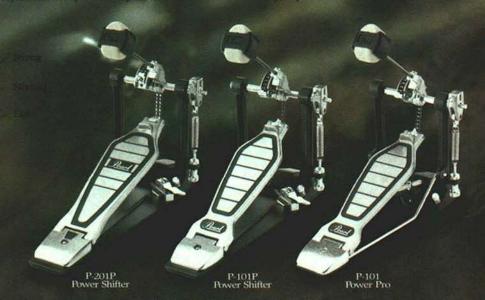
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Doane Perry Branching Out

Roots To Branches, the latest Jethro Tull album, was recorded in Ian Anderson's new recording studio. And because of the way the process unraveled, the album turned out to be the "livest" production of new material from the band since the early '80s. Doane Perry's enthusiasm for the band he has been keeping the beat for since 1984 has not diminished in the slightest. "When asked if this album is live in the studio the answer is obviously yes," Perry says. "It's live, although there were bits and pieces that got worked on later. We rehearsed it-there was this sort of bare bones thing that we started with and then eventually added things to. There was something special about the recording of this album and I think we all knew that when we were doing it, though I must say that I've always enjoyed making Tull albums for all kinds of different reasons.

"I also think making a record can be a difficult process," he continues. "I guess I'm always suspicious when people say, 'Oh, making a record is easy' or 'Playing is easy.' Music, to me, is a lot of difficult work—not that it's agonizing, but it means a lot to me and I take performing very personally."

Perfectionism is a quality that runs through the pedigree of a band like Tull, from leader/stalwart Ian Anderson through to the person behind the drumkit. Upon listening to some of the impressive drumming on Roots To Branches you'd think that Perry would be very satisfied with his performance, but that perfectionist attitude is always close at hand. "All the records we have done, for one reason or other, may have ended up with some shortcomings, places where we've thought, 'God, we could have done that better,' or 'I wish the sound production or mix were better."

The end product of the recording sessions yielded a collection of songs that rival the quality of anything the band has done in almost fifteen years. "There were some really wonderful moments," Perry continues. "I remember how 'Rare And Precious Chain' came together, which was extraordinary in a way. It started out life as this one piece of music that was more or less straight-ahead rock, and all of a sudden it just took off in another direction; it had a life of its

own and all these parts started presenting themselves, like these vaguely East Indian string lines. So I came up with this idea to not use cymbals, which made me think part African, Moroccan, and sort of Eastern Indian influences. Martin [Barre, guitarist] was playing this wah-wah pedal, psychedelic-'60s guitar riff in contrast to all of that, and Ian had all these great lines on top. It was amazing how it became something completely different."

Brian Rabey



Pete Best

Back To The Beat

Pete Best, the original drummer for the Beatles, is a survivor. After dropping from the music scene for twenty years, he is now back to the beat.

Putting together a well-polished band of fine young musicians, including brother/drummer Roag Best (who teams up with Pete for a very dynamic duo), Pete and band have been playing to sell-out audiences across Europe and North America. "It's been a whirlwind tour so far," says Pete, "with phenomenal response from every city we've played."

1992 the Pete Best Band released their first CD, *Live At The Adelphi*, and in the spring of '95 the band hit the long and winding road. They kicked off

their world tour in conjunction with the release of their second CD, *Back To The Beat*. The *Back To The Beat World Tour* will see the band visit eighteen countries in fifteen months. "We've played all the major cities in England, Scotland, Germany, and Canada, and the next stop is Japan," Best says. "We're at the halfway mark in the tour right now and the momentum is building. We are very much looking forward to the U.S. leg of the tour in April-May of '96."

Watching the Pete Best Band at the Hard Rock Cafe in Calgary, Alberta, Canada was an exhilarating experience in itself. The raw energy was resounding and the backbeat solid. Pete's well-seasoned professionalism mixes well with the younger band members' influences, by Pete's own admission, "There's a '90s feeling to it," he says. "It's nice to see an alternative to alternative music and a group that is definitely back to the beat of rock 'n' roll." It's true, the Pete Best Band have taken the distinctly unique beat of the early '60s, one that Pete Best certainly understands, and galvanized it with the fresh sound of the '90s. It's an interesting combination.

Denis J. McDougall

Chad Sexton Style-Mixing 311's Brew

Okay, you're looking for a drummer who can play bits of rap, funk, rock, reggae, and punk, sometimes all in the same song. But where do you look? In the back of a smoky club on the wrong side of the tracks? Nope. During a tracking session in a local studio? Wrong. How about a Fourth of July parade? Ding, Ding, Ding! You got the right answer, because that's where Chad Sexton, drummer for rock/rap/funk/thrash band 311 learned his best lessons.

"That was a real learning experience," he says from a truck stop somewhere in Pennsylvania. "It helped me learn about execution, playing together in an ensemble, phrasing, and dynamics—everything that goes along with playing lines every night." Chad's phoning in from a truck stop because the band has been caught in a blizzard. They're just wrapping up a headlining club tour before they hit the road as the opening act for Lenny Kravitz's tour.

In case you're not in on the secret, 311 is a band that has spent the past five years playing as long and as often as possible. Their debut album on Capricorn Records, *Music*, hit the stands in 1993—and they, in turn, hit the road, selling out clubs and theaters along the way. They followed up *Music* with *Grassroots* in 1994 and the self-



titled 311 in 1995, defining their unique sounds along the way.

According to Sexton, the band listens to everything from reggae to rap to rock to funk, although he says with a laugh, "We're not that influenced by country music." He continues, "We all really like getting into those types of music, which makes it easier for us to want to *play* those types of music. The hardest part of it, though, is to make it all flow together." To accomplish that flow Sexton says he uses 8th notes as a check pattern and concentrates on laying back on the 2 and 4 count.

All in all, though, the challenge of 311's sound makes drumming fun for him. "I really love playing different types of music and different reggae beats. To me, if I was just playin' rock with quarter and 8th notes everywhere I would not enjoy drumming as much, that's for sure."

David John Farinella

News...

Adam Nussbaum has been keeping very busy over the past several months touring with various artists including Toots Thielemans, John Abercrombie, and Jerry Bergonzi

Michael Clarke on the newest Rodney Crowell LP, *Jewel Of The South*, as well as live gigs with Crowell.

Jon Knox has recently been on the road with Audio Adrenaline and Code Of Ethics. He is about to begin touring with his regular band, Whiteheart, for their *Inside* tour.

Paul Bostaph has left Slayer to form a new trio, Truth About Seafood.

DRT touring with Mr. Mirainga (pronounced "Meraine-Gay"), supporting their debut self-titled LP.

Brian Prout on new Diamond Rio offering, *IV*.

Derek ("D-Rek") Pierce on Weapon Of Choice's second album, *Highperspice*. Brooks Wackerman work-

Brooks Wackerman working with Infectious Grooves and Cyco Miko.

Sue Hadjopoulos recently performed with Basia on a series of live TV dates to promote the release of the Sony disk Basia On Broadway.

Jay Reithel is currently on the road with the North American touring company of *The Who's*

Giti Khalsa hits the road with Seven Mary Three once again.

Everclear's Greg Eklund

Greg Eklund says the music community in Portland, Oregon didn't immediately embrace Everclear's success.

"Portland has a very close-knit scene, people who grew up together and went to school together. Then we come around—none of us are native to Portland—and we get signed," Eklund says. "There was some resistance and resentment from other musicians. But even the people who used to resent us are coming around. When they put their personal feelings aside, they know we have incredible songs."

For his part, Eklund had no inkling of Everclear's pending deal with Capitol Records when he rounded out the trio in June 1994. "They asked if I had any problem with living out of a van and starving," he says. "And I told them, 'Hey, that's fine with me, as long as I'm playing,' Things aren't actually that rough, but I wouldn't mind if they were. That's how much I like the songs and believe in this band."

Just a few years earlier, Eklund had shunned the idea of attending the Julliard School of Music and instead moved from Washington D.C. to Portland. He dropped the drums for nearly two years while going to college in Eugene, Oregon. Though he had short stints in other Portland-area bands, he said Everclear offered his first real ticket back to music.

Eklund's recorded debut with Everclear, the catchy punk-meets-Mellencamp mix of *Sparkle And Fade*, has earned critical claim, along with status near the top of the alternative rock charts.

"I used to think you had to go to Juilliard to make it in music. But what it really comes down to is just playing music you believe in and catching a few breaks," he says. "It's a little ironic that we're getting attention when there are dozens of other great bands around Portland that have been at it a lot longer. But the industry is coming around to what's going on here. And if we have anything to do with that, that's great."

Matt Peiken



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live. Your ears will have a better chance of keeping up with him than our camera did.



Steve Ferrone

Your drumming on the Eros Ramazzotti album Todo Historias is indescribably moving. Your simplicity was inspiring—especially to this kid who has grown up listening to Neil Peart, Dave Weckl, and Vinnie Colaiuta. (I'm not saying there's anything wrong with that—but it was a nice change of pace.) I'd like to know I what drums and cymbals you used to record Eros' album. At times they sounded electronic (even the cymbals), and I just wanted to resolve the doubt once and for all. Thanks for putting that kind of drumming on an album with that kind of singer/songwriter. You're both very talented.

> Roy Flores N. Miami, FL

On Eros' album I used my red Pearl MLX kit. It's an older kit that I keep in London. It's custom Japanese maple, and includes 10", 12", 13", 14", and 16" power toms. However, I only use four of them (10" through 14" or 12" through 16") at a time. I usually carry two bass drums (22" and 24") with any kit, since certain rooms "prefer" the sound of one or the other—but I use only one at a time. I think that in the studio in Bologna where we recorded Eros' album the 22" bass drum and the 10"to-14" tom combination worked the best.

As for snare drums, I used a Pearl brass piccolo Free Floating drum (an "old faithful") and a Ludwig Black Beauty (another old faithful). I also have the prototype of the Pearl 5x14 aluminum-shell snare, which I used on one song. (I'm afraid I don't remember the title.) The other snares I carry with that kit are various wood-shell Pearl drums, and for the life of me I can't remember what they all are!

I'm sorry I don't keep a record of what cymbals I use and when. I can say that they are definitely Sabians. Sabian's Pat Rodgers picks out cymbals for me and sends me a new batch every once in a while-so every one of my kits has a ton of assorted Sabian cymbals with it. I whip out whatever is going to sound right with a particular song.

As for some of the drums sounding like electronics: Cast all your doubts to the wind! (Most electronic drum companies try to

Phil Collins

Genesis has been my favorite band for many years. The Phil Collins/Chester Thompson drum duets always gave me chills! I recently pulled out my VHS copy of the Invisible Touch concert at Wembley Stadium. I'm curious about the effect cymbal you used on the tune "The Brazilian." It appeared to be some sort of China type. How did you achieve the wonderful, quirky sound it produced?

E Drumset: Gretsch A. 14" Noble & Cooley piccolo snare **B.** 8" tom C. 10" tom

Lance Crow Los Angeles, CA

I'd like to know everything about your setup on the We Can't Dance tour: drums, heads, stands, cymbals, hardware, sticks, mic's, mixer, etc.

A.A. Montfrooy

Alphen aan den Rijn, the Netherlands

To answer Lance's question first, the sound heard on "The Brazilian" is actually a Simmons

E. 15" tom F. 16" floor tom

G. 18" floor tom

D. 12" tom

H. 20" bass drum

Cymbals: Sabian

1. 22" Chinese swish

2. 14" hi-hats

3. 16" crash

4. 18" crash

5. 22" Dry Ride

6. 20" crash

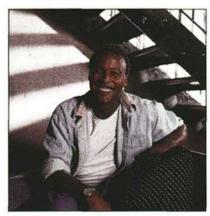
7. 20" Chinese swish

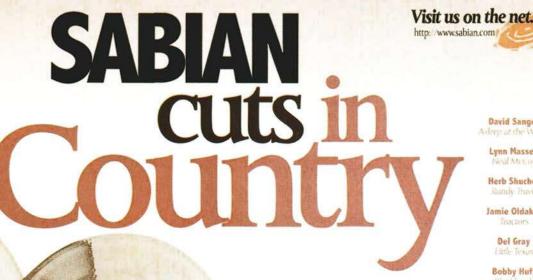
setup is outlined above. (The diagram may seem notated backward, but I do play a lefthanded kit, so the order conforms to the way most drummers visualize their setups.) I use a Remo coated Ambassador head on my snare drum, an Emperor batter head on my bass drum, clear Diplomat heads on the 8" and 10" toms, and clear Ambassador heads on all the other toms (All toms are single-headed.). I also occasionally use a Simmons SDS5 electronic kit.

Most of my hardware is Gretsch (with a Ludwig Speed King pedal and a Slingerland hihat), I use Beyerdynamic microphones, and I play with my own Phil Collins Autograph drumsticks made by Pro-Mark. I don't sub-mix my drums, so I don't have a drum mixer per se; the drums are mixed at the sound board by the house engineer.

> make their products sound like well-recorded acoustic drums.)

Finally, I'm flattered that you have added me to your listening roster. If you come up with a style that encompasses those of Neil, Dave, Vinnie, and myself we should be hearing a lot about you in a couple of





The 'Nashville Sound' is big on cymbals. And with Country artists blending R'n'B, Rock and Blues into their music, versatile cymbals are a major priority. That's why more Country drummers than ever play SABIAN cymbals that consistently deliver the versatility to cut in Country music.

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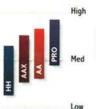
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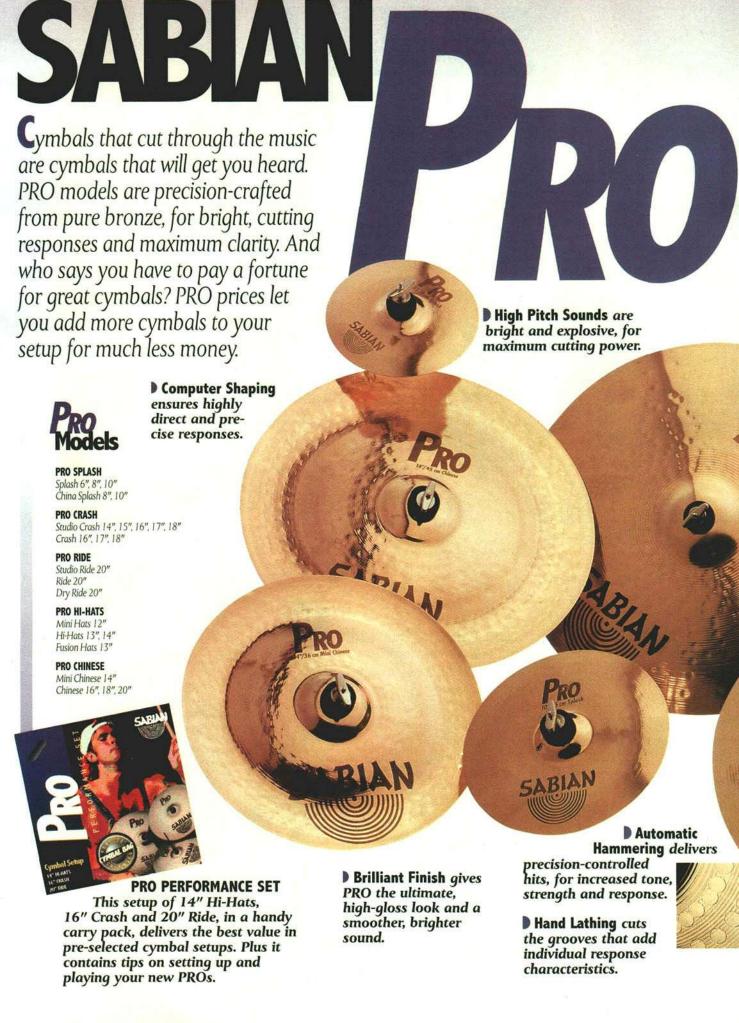
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It's Questionable

Portable Risers

I have two questions regarding portable drum risers. First, has *MD* ever published any do-it-yourself plans for a riser? Second, can you recommend companies who manufacture portable risers?

William Diebert Jacksonville, FL

ARick Van Horn presented several suggestions for do-it-yourself drum risers (including detailed construction drawings for one design) in his *Club Scene* columns in the January, February, and March 1986 issues of *MD*. Contact our back-issue department at (201) 239-4140 to order copies.

Companies offering portable drum risers include Armadillo Case Co. (5115 W. Knox St., Tampa, FL 33634), Pro-Rizers (1801 Forrest Rd., Baltimore, MD 21234), and Ryzer-Rax (CSS, Inc., 9823 Hilaro Springs Rd., Little Rock, AR 72209). Drum rack/riser combinations are offered by Ram Products (1939 Main St., Suite L, Ramona, CA 92065) and Falicon Design (1115 Old Coachman Rd., Clearwater, FL 34625). (Falicon units are primarily suited for large-scale, high-budget touring applications.)

Drum Chart Notation

I have been teaching students drumset notation using Norm Weinberg's guidelines for a standardized notational system. I understand that *MD* has also adopted these guidelines. My question, therefore, is: Why are the double-bass-drum notes in Rob Leytham's "Rock Perspectives" examples (in your December 1995 issue) notated with the stems drawn downward and to the left of the note head, while the bass drum notes on the "Rock Charts" transcription of Dave Abbruzzese's part on the song "Better Man" are notated with the stems drawn upward and to the right of the note head?

If I correctly understand Mr. Weinberg's guidelines, when the head of a note is placed below the third line on the staff the stem should be drawn upward and to the

right of the head. This has been the way I have been teaching students. But now quite a few of them are questioning whether I am correct, and which is the correct standardized system of notation in this instance. Please clarify this question of notation for us so that my credibility and accuracy in notation is correctly following the system.

David S. Napoli
Director of Education
C.O.C. School of Percussive Arts
Walden, NY

A The reason that some drumset examples are notated with bass drum stems drawn downward is simply for the sake of clarity. In many cases separating the parts for the hands and feet can simplify the overall part for the reader.

For instance, in Rob Leytham's article on double-bass playing, you'll notice that the bass-drum pattern is repetitive. Separating that part from the part played by the hands makes it easier for the reader to see that the bass drum part doesn't change—thus freeing the reader to focus on the hands. On a simpler pattern—like the "Better Man" transcription—it can be quite helpful to have all of the stems drawn up because it clearly shows where each note is placed within the measure and where a change occurs.

Norm Weinberg's contention (that when the head of a note is placed below the third line of the staff, the stem should be drawn upward) is true in a general sense, and is the accepted practice in music theory. However, the exception to that rule occurs when separating the hand parts from the feet makes reading the part easier.

PearlGLX Drums

I recently purchased a Pearl Super Pro GLX series maple drumkit. It has a piano black finish both inside and out. Any information you could give me on these drums (especially about the purpose of the coating on the insides of the shells) would be greatly appreciated.

Chris Pirsias Hamilton, Ontario, Canada Pearl product specialist Gene Okamoto provided us with this information: "The *GLX* series, introduced about ten years ago, featured 100% maple shells and Pearl's exclusive *Super Gripper* lugs. The *Super Grippers* featured a clam-shell design that allowed quick removal of the tension rods for rapid head changes.

"The insides of the *GLX* shells featured a glossy—and therefore highly reflective—finish to achieve a bright and ringy sound (which was the trend at the time). The color on the inside of the shell varied depending on the color of the outside finish: black on the inside when the outside was piano black (like yours), and natural on the inside when the outside was finished in natural maple, wine red, or walnut."

Ludwig Standards

About four years ago I began to play the drums, so my dad gave me his old set. The set was originally purchased in the mid-1960s. It's a five-piece Ludwig *Standard* kit in a psychedelic red finish, with 12" and 13" rack toms, a 16" floor tom, a 14x22 bass drum, and a matching 14" snare drum. Can you give me any information on the composition of the shells, where the drums were produced, and how much the kit is worth today in mint condition?

Andrew Giancontieri Islip, NY

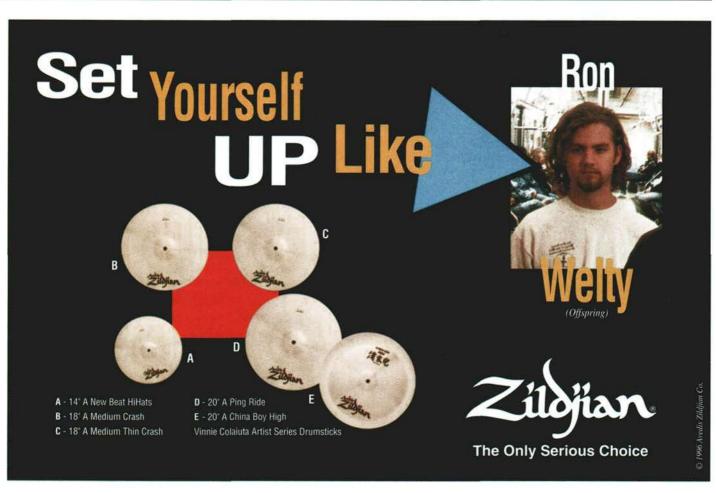
According to our resident historian, Harry Cangany: "Ludwig Standards were introduced in 1968 as a low-cost domestic competitor to the heavy barrage of imports from the Far East. The drums had specially designed lugs and tom holders, stands, and pedals, and offered some, shall we say, 'unique' color options. Your drums are probably covered in what was called 'ruby strata'—a black and red mix similar to psychedelic red. Some lucky people got the green version: avocado strata. (Did they play it or eat it?)

"The name 'Standard' was a reprise of the name given to a model of drum built by Ludwig & Ludwig, the predecessor of the modern Ludwig Drum Company. (The same name was also given by Ludwig to a line of cymbals made for them by the Paiste company in the late '60s.)

"The set was made in the Ludwig factory on Damen Avenue in Chicago. The shells were three plies of maple and poplar and were coated on the inside with a speckled paint finish known as Granitone. The fivepiece set listed in 1968 for \$426.50; a mintcondition version today would probably be valued at an even \$500. As of this writing, the only real value-climbers among Ludwig products from the late '60s are sets in stainless steel and amber Vistalite, and first-reissue Black Beauty snare drums. Only the passage of time will tell us how the Standards and the later Rockers will fare as collectibles."







TAMA STARCLASSIC the Air-Ride Snare System and Kenny Aronoff The innovation continues.

Tama's Starclassic division has already introduced some incredible drum and hardware innovations: ultra-thin, super resonant shells, strong enough to stand without any sound-restricting reinforcement rings, the MTH900 split system tom mount, and the Star-Cast Tom Mounting System, the most advanced and user friendly suspended tom mounting system.

Using the Star-Cast Tom System as a base, Starclassic offers yet another technological tour-de-force, the Air-Ride Snare System. But do you really need something that's so different from your current snare stand? Probably no one's better qualified to answer that question than Kenny Aronoff, a session and recording artist renowned for his formidable snare drum skills.

"There are three reasons drummers need the Air Ride...

No. 1-Snare Drum Sound

"First of all, the snare sound you get is phenomenal! When I compared Tama's new system and a standard snare stand, the difference was immediately apparent. Since the Air-Ride doesn't clamp the bottom of the snare drum, the sound of my bottom head completely opened up."

No. 2 – Set-up Speed

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No. 3 – Health

"Third, it's better for your health." (This may be the first ad ever to discuss the possible health benefits of a drum stand.) "Because the Air-Ride suspends the drum instead of clamping it, it absorbs more of the impract of rim shots...a big improvement on having most of the impact absorbed by your arms, hands and wrists."

But it's not just players who are singing the Air-Ride's praises...even the engineer on Kenny's current gig, Bob Seger's Silver Bullet Tour, had something good to say about the Air-Ride...

"You notice the difference immediately. First of all the Air-Ride lets me put the snare drum where it needs to be in the mix: right out front. And you only hear the snare drum, not the hardware...even with high SPL's (sound pressure levels) or up tempo tunes, the Air Ride doesn't produce that 'rumble' between the beats that you often get from drum related hardware."



Rob "Cubby" Colby, Sound Engineer for Bob Seger's Silver Bullet Tour



Kenny Aronoff's set shown in Brown Fade finish.



For more information on Tama Drums and Hardware, send \$3.00 (\$4.00 in Canada) to: Tama dept. MDD51, P.O. Box 886, Bensalem, PA 19020, or P.O. Box 2009, Idaho Falls, ID 83403. In Canada: 2165-46th Ave., Lachine, Quebec H8T 2P1.

Monolith Drumkit And Spacerack

by Rick Van Horn

This high-tech baby features new materials, new design, and a totally new look.

Monolith drums are a new line from a company in Ontario, Canada. They feature space-age shells and a unique new construction design, and offer some acoustic and physical advantages heretofore unseen on the drum market. Two series are offered—Stargate and Stratus—and each of those offers a "dry" version, for a total of four different models. Our test kit was actually part of a larger Stargate kit created for—and with design input from—well-known Canadian rock drummer Jerry Mercer (of April Wine

fame), who is a partner in the Monolith company. It consisted of 10x10, 10x12, 12x14, and 14x16 suspended toms, an 18x22 bass drum, and a 6 1/2x14 snare drum. The appearance of the drums will be discussed later.

The kit was mounted on Monolith's own *Spacerack*, which will also be discussed later. The company makes no hardware, so all tom-mounting arms, cymbal booms, and rack clamps and connectors were from other brands, as selected by Jerry.

Shell Construction

It's in the area of shell construction that Monolith drums are most different from others on the market. Two and a half years in development, their carbon-fiber technology is as much fantasy as science: Graphite is heated to 2,100° to form a gas, which is then cooled and spun into filaments. These filaments are woven into threads, which are themselves woven into fabric. The drumshells

are actually formed from layers of this fabric and other high-tech materials built over a central core. Various combinations of these layers provide the different model versions (and price points) of Monolith drums. But no matter the model, the outer layer is always carbon-fiber, for a consistent look.

Why use carbon-fiber for making drums? Designer Bill Hibbs (the founder of Monolith and a veteran drummer himself) owned and played Ludwig wood and *Vistalite* (acrylic) drums, along with Milestone fiberglass drums. So he was well aware of the acoustic characteristics of both organic and synthetic shells. He happened to get into car racing, where all the best cars are built with carbon-fiber chassis. This led him to experiment with carbon-fiber drumshells, where he made some significant discoveries.

According to Bill, carbon-fiber is a very consistent material, which gives a consistent character among drum sizes in a given run—and among production runs themselves. That is, a drum made next year will be acoustically consistent with one made yesterday (which cannot be said of drums made of organic materials, due to their natural variances).

Another advantage of carbon-fiber shells is that even though they begin as "layers," the autoclaving process that is used in their manufacture turns each shell into a single resonating



body—a "monolithic" unit. (Hence the brand name.) The acoustic result of this effect—according to Bill—is that the shells produce a strong fundamental pitch, which is an advantage in amplified situations where frequency control can be a problem. Another advantage is that the solid-body construction—combined



This "exploded" view clearly illustrates Monolith's Spacerack pipes (at left) and one-piece carbon-fiber drumshell (at center).

with the light weight and relative thinness of the shell—helps to maximize resonance and sustain. (All of the shells, by the way, feature a 1/8" radius on the bearing edge, with a 45° taper to the inside of the shell.)

Finally, there is the practical matter of weight. Carbon-fiber is a great deal lighter than other materials normally used to manufacture drumshells. And while Monolith didn't set out to stress this as a marketing issue, there's no denying that it is a *major* issue to drummers who have to lug around their own equipment. The weight difference isn't as noticeable on smaller drums, where the hardware is really the major contributor to the weight. But when you get up into the larger drum sizes, the situation becomes dramatically different. To put things in perspective, I could pick up the 18x22 bass drum from our test kit with one hand and hold it *at arm's length* quite comfortably. Try that with your bass drum and you'll get the idea.

Beyond the uniqueness of the carbon-fiber material, Monolith drumshells feature unique design elements as well. The most obvious of these is the "Resonance Suspension Flange." This flange is a flat ring that extends perpendicularly from the shell (but is still an integral part of the shell structure). It provides a mounting point for the machined-aluminum upper sections of the "Control Components" (what Monolith calls its tubular multi-piece lugs), and also accommodates the mounting bracket for suspended toms. Although the Suspension Flange is not, technically, an isolation/suspension system (because the control components and the mounting bracket are bolted securely to the flange rather than isolated from it), it still provides minimal shell-to-hardware contact, and makes it possible for absolutely nothing to pass into the shell itself. The interior of each drumshell is a smooth, reflective resonating cavity.

All suspended toms will be shipped with Monolith's aluminum mounting bracket; the actual mount may be any brand the user

WHAT'S HOT

- powerful yet controlled sound
- extremely low weight (drums and rack)
- though pricey, drums are competitive with other high-end brands

WHAT'S NOT

- tuning system takes some getting used to
- unique appearance may not appeal to some

desires as long as it's 3" tall and 2 1/2" wide or less (which covers just about everybody's mounts). Templates will be supplied for the customer to drill Monolith's brackets, or the factory can do the drilling as a custom order. The drums can also be used with existing RIMS systems if desired. Legged floor toms are available, but Bill Hibbs

recommends that all toms up to 16" in diameter be "flown" for best acoustic results.

One aspect of Monolith's tensioning system is unique: extrafine tolerances on the lug threads. This was done deliberately to help maintain tuning under high impact. This idea works effectively, but it can make tuning a little tricky. Instead of "feeling" the actual tension of the head when turning a lug, what you feel is the friction of the threads as they turn. It takes some getting used to.

The Monolith brand, the series name, and a serial number is actually imbedded into the material of each drum shell. This is a nice touch, since it gives each drum an unremovable I.D. tag. Beyond that, each serial number is traceable to the original production run, so that if there is any problem the company can determine exactly when the drum was made—and thus be made aware of potential problems in other drum from that run.

Appearance

Monolith drums are not only *made* differently from other drums, they *look* different. First, the shell material: It's an attractive, glossy black, with the weave of the carbon-fiber fabric providing an underlying textured finish. Monolith has experimented with tinting the material to obtain other colors, but the results have not been satisfactory, so black is what they offer—period. However, the die-cast rims and machined-aluminum hardware can be ordered in any one of seventeen powder-coated colors and in three different combinations (depending on which hardware items are colored). Our test kit had rims and lower Control Component sections in mauve (a bright purple), which presented a striking look against the black shells. Custom colors and configurations, along with chrome plating, are also available.

Some might feel that Monolith's Control Component tuning system looks a bit industrial—but I think it goes along with the nature of the shell material and the high-tech aspect of the drums themselves. I found the overall look rather space-age and attractive. In any event, it's certain that these drums would never be mistaken for anybody else's.

Sound

Our test kit was fitted with Aquarian *Studio-X* batter heads and *Jack DeJohnette* heads on the bottoms. The former heads are single-ply with a muffling ring laminated to the underside; the latter are single-ply, medium-weight heads with a thick, black, textured coating (for a dry sound). The *DeJohnette* heads may seem a bit unusual for use as bottom (or "resonating") heads, but Bill Hibbs

selected them for the effect they had on whatever over-ring the shells produced. I found the combi-

nation quite effective, because the toms really sang out—with plenty of attack and a controlled, powerful tone that had few, if any, undesirable overtones. (The black heads also look great with the black drumshells.)

The bass drum was fitted with an Aquarian Super-Kick batter and a Regulator front head (which includes a small hole). These are new control-oriented heads that allow the bass drum to be played wide-open—to provide power, depth, and tone without unwanted boominess. They worked great in this case: The bass drum was deep, responsive, and solid—yet relatively dry-sounding.

As an aside, I had an opportunity to hear Jerry Mercer play these very drums and heads recently at Drum Fest '95 in Montreal. (See this issue's *Industry Happenings* department.) The kit was miked up in a fairly sizable hall. True to Bill Hibbs' contention, the

acoustic character of the carbon-fiber shells—the strong fundamental tone—made the drums extremely clear and powerful when amplified. That "dry" characteristic of the bass drum (in Jerry's case *two* bass drums) gave excellent definition to the sound while retaining a full, rich low end.

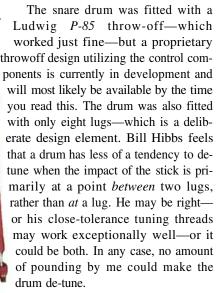
The "factory-installed" head selection on our test kit was pretty much a rock 'n' roll configuration; the drums were a little more responsive at the mid- to high-impact level than if played more softly. So on Bill's suggestion I swapped all the tom batter heads to Remo coated *Ambassadors* and all the bottom tom heads to Remo clear *Diplomats*. I was very pleased with the dynamic responsiveness I achieved. I could play the drums at pianissimo levels and still get excellent tonality and response. And when I really whacked 'em, the drums produced *tremendous* attack and projection.

I wasn't as happy with the bass drum sound when I used an *Ambassador* batter—the drum lost a good deal of the depth it had produced with the Aquarian *Super-Kick*. But with either a Remo clear *Emperor* or an Evans *EQ-3* head, I got the depth back—along with varying degrees of tone and/or control. So I'd recommend a fairly thick head, with or without a built-in muffling system, depending on your personal taste and needs.

The snare drum sounded great—much more sensitive and responsive than I would have expected from a 6 1/2-deep drum. Fitted with a coated Aquarian *Studio-X* batter, it sounded deep yet crisp—with power to spare and impressive snare sensitivity. When I installed a Remo *Ambassador* batter the drum was even more responsive, with just a hint more high-end. I wouldn't call the sound of this drum "warm," yet it was not nearly as bright, brash, or piercing as I thought it might be. Neither was it as ringy as a metal snare. It had a powerful character all its own—which I liked very much.

Monolith suspended toms are held by a bracket attached to the Resonance Suspension Flange—which also serves as the mounting point for the tuning rods that Monolith calls Control

Components.



The Monolith Spacerack

The Monolith Spacerack is designed

like other drum racks that utilize 1 1/2" tubular "bar" sections—except that the Monolith bars are made of carbon-fiber. Although more expensive than steel bars (in the neighborhood of \$18 per foot or more), they are several times stronger—and *phenomenally* lighter. (For example, Jerry Mercer's four-sided double-bass rack—including bars, legs, and the memory-lock collars for the various hardware-component clamps—has a total shipping weight of *eight pounds*.)

I'm a firm proponent of racks, but I have to admit that when my current rack is collapsed and packed up, I can barely lift the bag. I'd certainly pay a little extra to save all that weight. (An additional advantage of Monolith's carbon-fiber bars is that they are given a textured surface that provides more friction and greater resistance to clamp slippage.) Monolith will make their racks available as complete custom-ordered units (with clamps and collars), or they will sell the tubing alone as replacement components in custom lengths.

Conclusion And Costs

I have to say that Monolith's carbon-fiber drums represent genuine progress in the design of drumkits. Regrettably, you never seem to get progress without paying dearly for it. Carbon-fiber is still a high-tech material that is not yet being mass-produced. As a result, anything made of it is expensive. Having said that, however, I should point out that Monolith drums still cost no more than high-end drums from several major brands. And remember, there are two series of Monolith kits. The Stargate series we reviewed is the most expensive; the *Stratus* series is between \$50 and \$200 less expensive per drum, depending on the size. Drums are sold individually; here's the breakdown on our test kit: 10x10 tom— \$625; 10x12 tom—\$650; 12x14 tom—\$800; 14x16 tom—\$900; 18x22 bass drum—\$1,500; 6 1/2x14 snare—\$700. For more information contact Monolith Composite, 1379 Centre Rd., Carlisle, Ontario, Canada LOR 1H0, tel: (800) 230-DRUM or (905) 689-6173.

Porcaro Diamond Tip Wood Tip Drumsticks

by Rick Mattingly

Excellent definition and a darker, fuller sound define the newest models from this unique line.

Veteran jazz and studio drummer Joe Porcaro has added wood-tip models to his popular line of Diamond Tip drumsticks, which are now available in both maple and hickory. (The original nylon-tip models were reviewed in the May '95 issue of MD.) The primary distinguishing feature of all the models is the diamond-shaped tip, which enhances articulation and definition. All of the original sizes (2B, 5A, 5B, 7A. 8A. and Rock) are represented, and a new Super 5A has been added to the wood-tip models. It has a thicker neck and slightly larger bead than the regular 5A.



General Performance Characteristics

The main difference between the wood- and nylon-tip models is in the sound they produce on ride cymbals. I compared each of the wood-tip models (except for the *Super 5A*) with its corresponding nylon-tip version, playing on both a Sabian 22" HH *Jazz Ride* and a Zildjian 20" K *Custom Dark Ride*. On all of the models, the wood-tip stick gave a slightly darker, fuller sound than the nylon-tip stick of the same size—but still produced good articulation. The nylon-tip versions brought out some of the higher overtones—which, in certain situations, could help the cymbal cut through a band's sound a little better.

The differences between wood and nylon were subtle; each version of the same-size stick had the same overall characteristics. Differences between bead size were much more significant, and will be discussed below. However, for drummers who play in a lot of different rooms (which probably takes in most of us), it could be worthwhile to carry both wood- and nylon-tip versions of the chosen Diamond Tip stick so that one could use the wood-tip stick in a bright-sounding room and the nylon-tip stick in a muddy sounding room (thus getting virtually the same sound in either setting).

With many brands of sticks, even if there are wood- and nylontip versions of the same model, the size and/or shape of the tip often differ, giving a bigger difference in sound. Since the beads on Porcaro's sticks are identical, the difference between wood and nylon is minimized—but different enough to be significant in situations in which nuance of sound is a factor.

In terms of the difference between the hickory and maple sticks, the sound was influenced more by size of bead than type of wood. As a result, the differences between same-size maple and hickory sticks was minimal—comparable to the difference you can often hear between two "identical" wood-tip sticks of exactly the same size and wood type. The real difference was in the feel: Each maple stick was a bit lighter than the corresponding hickory version. With the two smallest sizes, 7A and 8A, the maple stick seemed almost too light, whereas with the hefty 2B the maple version was easier to use over a long period of time. But that's personal preference only, and comes from someone who generally uses 7A or 5A hickory. Your best bet is to try both and see what feels best to you.

Specific Models

Looking at the seven models individually, the 8A "Spang-alang" model has the smallest tip. With this stick in particular, the wood-tip model is a big improvement over the nylon-tip version, since the nylon tip is so small and light that it often doesn't bring enough body out of the cymbal sound. Although the wood tip is the same size, it is heavier and denser enough to elicit a fuller sound from a ride cymbal—while still offering pinpoint definition at the fastest tempos.

The 7A is slightly shorter than the 8A, but has the same diameter and a larger bead. This is a slightly more "general-purpose" stick than the 8A, as it produces a slightly fatter, higher-pitched sound on a cymbal. Its bigger tip also works better on tom-toms than the extremely small 8A tip. Although the 7A and 8A models are of different lengths, they feel so similar in terms of balance and weight that most drummers could use both (for the differences in sound they allow) without being bothered by any significant difference in feel.

The Diamond Tip 5A has the same bead size as the 7A, but the stick itself is a little bit longer and fatter. Both sticks produce the same basic quality of sound, but because the 5A is slightly heavier, it produces a little bit louder sound than the 7A when both are played with the same effort. Drummers not bothered by slight differences in feel might want the 7As for quieter settings and 5As for louder ones.

The tip of the new *Super 5A* is only a little bit larger than the one on the *5A*, and the difference in sound is subtle indeed. Played on a cymbal with no other drums or instruments playing, one can detect a slightly higher pitch with the *Super 5A*, which is typical when the bead size increases—but the difference is very slight. The *Super 5A* also has a thicker neck than the regular *5A*, so its main appeal might be to players who like the *5A* sound but need

something that won't break as easily or that won't get chewed up on the edge of hi-hat cymbals as quickly.

The *Rock* stick is not any fatter than the 5A or *Super 5A*, but is slightly longer and has a larger bead. As with the 5A and *Super 5A*, there was very little difference between the *Super 5A* and the *Rock* in terms of the sound they made on the ride cymbals. There was, however, a clear difference between the regular 5A and the *Rock*, with the *Rock* model producing a sound that was considerably higher-pitched and louder—proving that the *Super 5A* really does fill a gap between those sounds.

The 5B is ever-so-slightly fatter and heavier than the Rock model, so it might feel more comfortable to some players. But the tips are identical, and there was no significant difference soundwise.

With the nylon-tip versions of the Diamond Tip sticks, the same bead was on the *Rock*, 5B, and 2B models. But the wood-tip 2Bs have a slightly larger bead than their nylon counterparts. Those tips (combined with the bulk of the stick itself) produce a huge, fat sound from whatever they strike.

Hickory wood-tip models list for \$10.25; maple sticks go for \$10.50. Nylon-tip hickory sticks are priced at \$10.75, and nylon-tip maple sticks cost \$11. There is also a *3S* drum corps model that sells for \$12 per pair. For information, contact JoPo Music, Inc., P.O. Box 4416, North Hollywood CA 91617, tel: (818) 995-6208, fax:(818)981-2487.



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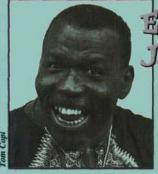
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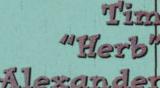
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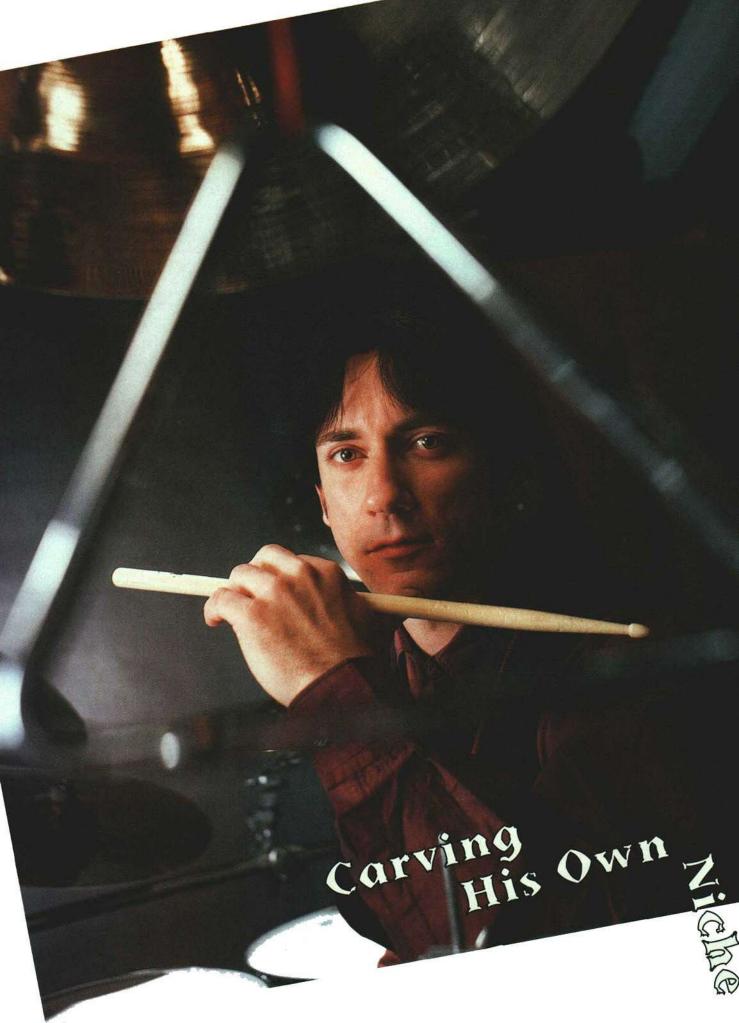
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The Smashing Pumpkins'

immy Chamberlin

"If a biotech company doesn't have a drug out within three years, you're not going to make any money. If they've got something in the fire, you have to look at how much the company is worth."

It's just past noon, and Jimmy Chamberlin, lighting what has to be his tenth cigarette of the day, is revealing the strategy behind his latest fixation.

"If they're only worth \$300 million, the chances of somebody buying them out are pretty good, unless they're a subsidiary," he says. "But you should look for those smaller companies with a lot of growth potential. If you buy early and the company gets sold, you're going to make some money."

Suffice to say, Chamberlin has made some money. By his own assessment, he's "made a killing" since diving into the stock market. Then again, some "inside" tips haven't hurt.

"I knew a lot about DigiDesign and DigiTech because we use their software for mixing and arranging. I knew it was the best stuff out there," he reveals. "And I'd heard a rumor that Silicon Graphics was going to buy DigiTech. So when DigiDesign bought Avid, I knew the stock was going to go through the ceiling."

Now, armed with America Online, an Internet account, and subscriptions to *Forbes* and the *National Investors Business Daily*, Chamberlin scarcely finds time for his other diversions—mountain climbing, fishing, driving (his Ferrari), boating, and of late, skeet shooting. But Jimmy *officially* joined corporate America when he bought five percent of a company that solely develops a medicinal cervical cap for women.

Still, in a sense, he wouldn't have any of it if he couldn't rip out single-stroke rolls.

BY MATT PEIKEN

Jimmy Chamberlin grew up in blue-collar Joliet, Illinois, juggling assorted grunt jobs and drum lessons, studying jazz and working his way into a variety of gigs, from show tunes with J.R & the Cats to local television with Eddie Carossa's *Polka Party*. He didn't tilt toward rock until replacing the machine in Billy Corgan's fledgling Smashing Pumpkins. Even then, Chamberlin infused the music with an unmistakable flavor of jazz and an embracing of drumming technique.

Grace notes, ferocious fills, cutting rimshots, and sizzling single-stroke rolls—signature Chamberlin licks—weren't all that common with the "modern" rock drummers six years ago, when the Smashing Pumpkins debuted with *Gish*. Chamberlin's talent only came to international attention when *Siamese Dream*, the 1993 follow-up, went platinum four times over. But as dozens of other, newer groups have since tried copping the band's formula—frail verse, fiery chorus, frantic finish—nobody has convincingly imitated the Smashing Pumpkins' swagger and sway.

"Natural talent and ability come into it, and I was blessed with some amount of natural talent. But I really believe that we all make the choice of how good we want to be."

Tired of the chase, though, the band has taken a stunningly sharp detour with *Mellon Collie And The Infinite Sadness*, a double album that not only mocks modern rock cliche, but rails against the monster the Pumpkins helped create. For those reasons, among others, Chamberlin insists this is the band's last rock effort.

"We've always been about originality," he urges. "We don't want to be a parody of ourselves. I'm thirty-one now, and I don't see myself playing

'Jellybelly'at forty."

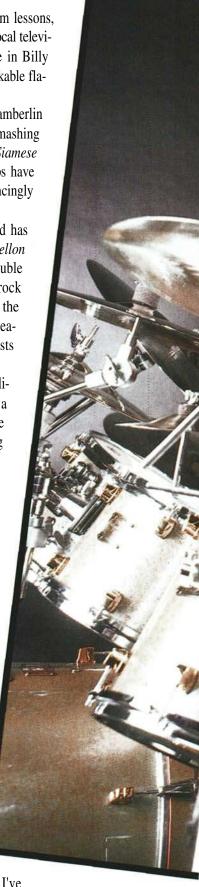
Still, it's "Jellybelly" and about two dozen other tunes from *Mellon Collie* that have the band holed up in the Pumpkin Patch, a rehearsal studio tucked behind one of north Chicago's many brick facades. With less than a week before leaving for its worldwide tour, the songs are still far from second-nature.

Chamberlin pulls another cigarette from its silver pocket-size case and checks out the new kit Yamaha just shipped him. He asked for a golden pearl covering, but the closest Yamaha could get was a sort of marbled gold paint. He's been playing on the set all morning, weathering dirty looks from bassist D'Arcy while the drumheads find comfort zones on new bearing edges.

Drum tone, at this moment just prior to leaving on tour, is the least of Jimmy's worries. There are his stocks, his company, his two Siamese cats, his girlfriend, and the home he won't see much of until 1997.

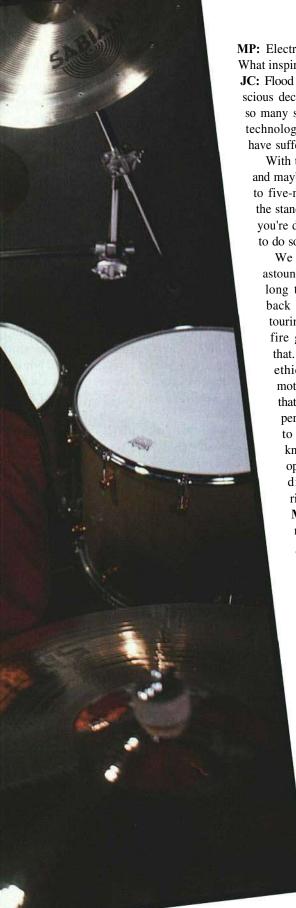
"Frankly, the band sometimes takes us away from other things we want to do," the drum mer admits. "But if it weren't for the band, we wouldn't have these other wonderful things in our lives. I've got the boats, the cars, and my corporation, D'Arcy has three antique stores and an apple orchard, James [Iha, guitarist] is modeling now. And all of this took some maturing on our parts to put into perspective. We even sat down and talked about it, trying to keep our heads on straight and realize how lucky we are. We tried not to lose sight that it's all because of the music.

"For me, it came down to remembering my roots and why I got into music in the first place," he adds. "I remember the times when I had nothing in my life, and music was what made me happy. It's such a personal, powerful thing, and I've been fortunate enough to make a living at it. And ever since I've come to terms with what music means to me, I've been better and more committed about everything and everyone else in my life."









MP: Electronic sounds and sampling are such changes for this band. What inspired you to go that way for *Mellon Collie*]

JC: Flood [producer] had a lot to do with that, but it was really a conscious decision on our part to move into some new territory. We wrote so many songs for this record—about fifty—and without the benefit of technology and taking different approaches to recording, they might have suffered from a little sameness.

With the exception of "Bullet With Butterfly Wings" and "Jellybelly" and maybe one or two other songs, we wrote all the songs within a four-to five-month period. Even though they were great songs simply from

the standpoint of drums, bass, and guitar, when you're dealing with fifty songs, we felt we had to do something to set them apart.

We finished Lollapalooza and took an astounding three weeks off, which is a really long time for this band, and went right back to work. After fourteen months of touring the band had a certain amount of fire going, and we didn't want to lose that. This band has such a serious work ethic and, to be honest, a lot of our motivation is based on fear. We know that if we leave each other for a long period of time it might take us weeks to get back in sync. And I don't know that we would have been so open and eager to move into a new direction if we hadn't jumped right back into things.

MP: Talk about the process of not only writing fifty songs, but getting them on tape.

JC: We definitely wanted to get everything on this record that the band was capable of

in this particular style of music. But we also

wanted to take the first steps in really testing our boundaries. That's why there are songs like "Lily," the country song. That's an element of this band that just can't fit into the framework of a fourteen-song CD. On the flip side, here we'd amassed all this work and half of the songs didn't have any titles. We were constantly confused—"Well, which song is that?"—and there would be songs we'd just forget. Billy and I got into an argument one time about this one song because he said I was coming in too early. I said, "No, it's written right here: Come in after one bar."

So we were going back and forth for about an hour, only to discover we were talking about two different songs!

But I think it was a great experience for me as a musician because it forced me to come up with different things to play on different songs. There were times while we were learning and rehearsing when Billy or D'Arcy would say something like, "Jimmy, isn't that just like the fill you played on 'Bury Me'?" So I had to challenge myself to veer away from my old standbys—which everybody has—and stretch my creativity.

I think that's what helped me embrace the technology and not limit myself to just the drumkit. I used everything from hair spray to a pair of scis-

sors—whatever was laying around—to come up with different sounds. We used a bottle of aspirin as a shaker. We'd just throw it on tape, sample it, and loop it. You can hear that kind of stuff on "Cupid." A lot of that had to do with Flood, and without him, I don't think we would have dove into it nearly as deeply and aggressively as we did.

"Even though there's some really great whack-off drum shit on the record, at this stage of the game, I don't think I have anything to prove on a technical level. It sounds almost cliché to say this, but it really came down to playing what was necessary for the song."

I think a lot of drummers have a phobia about technology. I went through that phase where I was firmly against drum machines and sampling—it had to be one-hundred percent live, organic drums. I was like that on our previous records. But once I got over that fear, I really liked it. And the bottom line is I'm still playing the parts and it's still my imagination. It's just a different interpretation.

MP: But on the whole your drum sound comes off a lot more primitive, almost "fuzzier," than it sounds on the previous Pumpkins albums. The drums on *Siamese Dream* sound a lot more "produced."

JC: Again, it comes back to intentionally doing things differently than we'd ever done them before and pushing ourselves into new creative avenues. Instead of putting two or three mic's on a drum, we might have just put one mic' on it and compressed the shit out of it.

On "Here Is No Why," I was trying for a totally dirty sound. So we just hung a little condenser mike above a small jazz kit, right over the snare drum, and placed a mic' in front of the kick drum—with no

hole in the head. Then we compressed the track until the hi-hat was as loud as everything else. The overall effect is this very loose and trashy sound, like an early Beatles type of sound. It has an edge that we couldn't get from a clean-sounding snare.

But other than that, we didn't fool around that much with the miking. We set up two overheads way at the other end of the room, two above the drumkit, and two in the back corners, and we had those channels available if we needed to get more midrange or whatever. And I really left a lot of that up to the engineers. My main concern was the snare tone.

MP: Are you still as particular as you used to be about the sound of your drums?

JC: Definitely. I've always been a control freak when it comes to my drums. The thing is, a tech might tune my drums exactly the way I might tune them. But if I come up with a weird "honk" on the snare, it's cool because 7 tuned it that way. If a tech gets that same sound, it's like, "What the hell is that honk?" It's not the tech's fault, but I just save myself and a lot of other

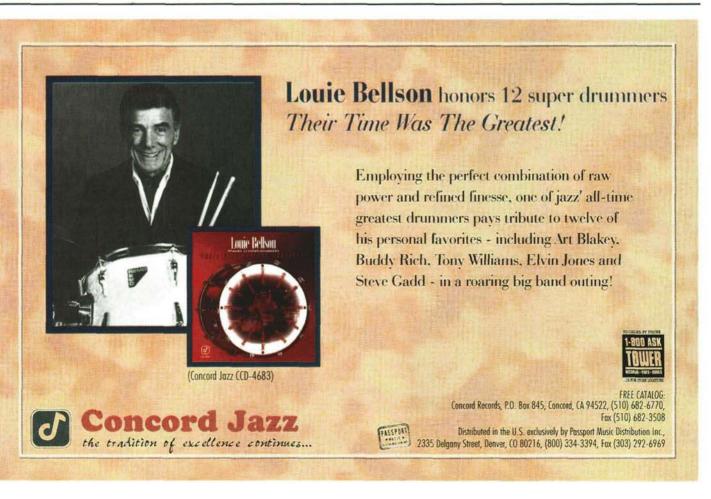
people some grief if I do it myself.

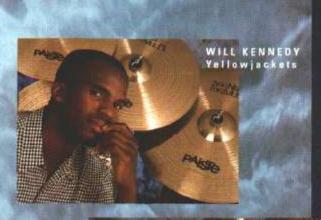
I still do all of my own tuning in the studio. I still tune my own snares for live shows. I let Tim, my tech, tune the toms and the kick drum. But I don't mess around when it comes to the snares. If they're going to sound funky, I want it to be my fault.

MP: You mentioned that you went through a store's worth of cymbals for the new record.

JC: Sabian has just been great about working with me. I was on the phone with Bill Zildjian [Sabian executive] all the time trying to articulate what I wanted in cymbal sounds. For example, I said to him, "The simplest way I can describe what I'm looking for is the sound you hear when you drop an egg on a hot griddle. That's the sound I'm looking for." And he made about twenty sizzle cymbals for me. Some of those cymbals were really interesting and a couple were actual prototypes of new models.

With that many choices, though, it's a crapshoot about what you decide to use and what makes it on the record. If I could live





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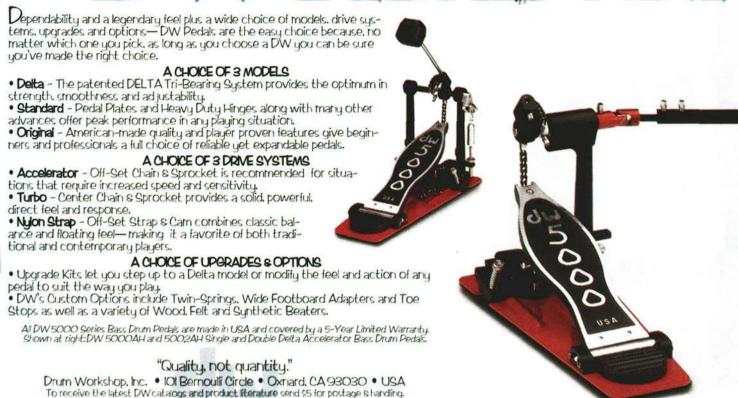
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DW PEDALS ARE



in a drummer's perfect world, I would add the cymbals after everything else on an album was recorded. Cymbals have their own characteristics. Some sound great in some songs and don't sound so great on others. And a cymbal that sounds great on its own might really clash with the frequency or the notes coming out of the guitar. Sometimes an old, beat-up trash can or cymbal will be perfect because it fits into the sonic pocket created by the other instruments.

MP: Why did you have Yamaha make you two kits for the new tour?

JC: It's really cool, actually. We're not taking out an opening band—at least for the opening leg of the tour—we decided to be our own opening act. The first set is going to be our softer music, where I'll play the smaller kit. It's James' idea to come out in pajamas for that, but I don't know if that's going to happen at this point or not. But we'll play about forty-five minutes of the softer stuff, take a short break, and then come back and play the heavier material, where I'll use the full kit.

It's kind of an experiment—we've never done anything like that before. We're

excited about it because when you're concentrating on a rock show, a lot of songs can get lost in the shuffle. And I've been playing two kits for quite a while. On the new record I used the big kit for all of the fast rock stuff, and I went to the four-piece jazz setup for some of the more straight-ahead, poppy songs.

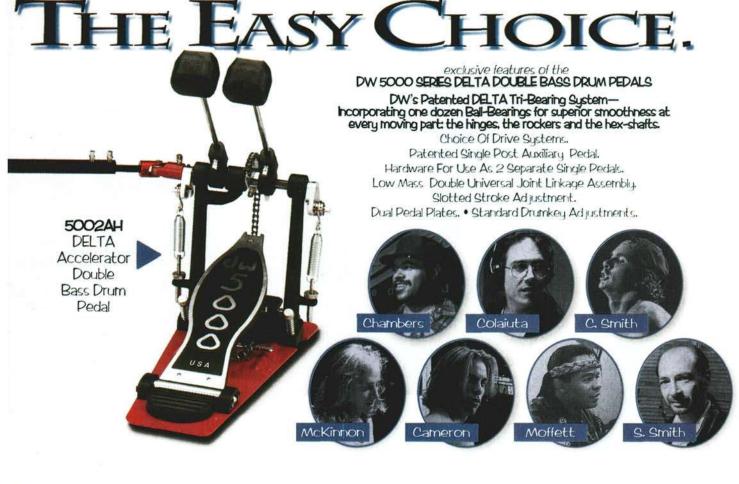
Actually, I just got the big kit and I think it might be too big for me to play. I got a 24" kick with this one, which raises everything in front of me, and my arms are cramping up from having to reach so high from the snare to the toms to the cymbals. So I might take the 20" kick from the small set and use it with the big set and use my old white kit for the jazz setup.

Who knows, though? Anything can happen on the road. I actually came up with this tom configuration on the road. [Editor's note: Jimmy's rack toms are in a slightly different order, left to right: 14", 10", and 13".] I just got sick of doing all my fills from the high to low toms, so I wanted to force myself to do things differently and use my left hand more on that lower tom. It's straight out of the Billy Cobham philosophy.

MP: How do you feel about playing the same parts you recorded on some of the band's older tunes in concert?

JC: I wouldn't say I intentionally try to play them differently, but I try not to worry about it a whole lot and get locked into anything. I mean, most of my parts on the earlier records are things that just came out of me when the tape was rolling. If I'd tried to work out some of the fills that are on there before the tape started rolling, I never would have pulled them off and I would have driven everybody crazy, trying for the ten-thousandth take to get it right.

It's funny, sometimes it seems like I'm a lot more free to play what I want when we're recording than when it's a show. Once you do a record and you start listening to it the parts get ingrained in your head and they become concrete elements of the song. There are songs like "Bury Me," which has the rimshot at the end of it. I never planned it, but it's become a signature part of the song, and now every time we play it I feel I have to play the rimshot right there. Some of the songs on Siamese Dream I can re-interpret a bit now, but there are songs like "Cherub Rock" where



all the fills and flams are etched in stone.

That's one of the things I was thinking about when we were making the new record. I went in telling myself, "Well, are you sure this is what you want to play? Once you record it, you'll hear it on the radio, it will be permanently in your head, and then there's no turning back." That's one of the good things about taking a basic approach to my parts, which I did more of on this record.

MP: What impact did Flood have on your drum parts and sounds?

JC: Butch Vig [producer of *Gish* and *Siamese Dream]* really placed an emphasis on the drums, where the drumming had to be perfect. Flood isn't a drummer, so he goes more for capturing a mood or feel. He doesn't care if things are technically perfect; he wants it to be emotionally convincing.

Nothing against Butch, because he's great and he achieved some amazing results for us. But with Flood, I could enjoy the moment more and it didn't seem like the high-pressure gig that it was. We were doing three or four drum takes a day, and it took us about the same amount of

time to do this record as it took to do *Siamese Dream*, which has half the number of songs.

And with the technology—sample, loops, and keyboards—Flood also opened up another avenue for us to go down. I know that for me, personally, it has really expanded my vision. I have a *drumKAT* at home now and I'm toying with different sounds and coming up with ideas for playing on top of the programming.

MP: Are there any songs on the new record where you really feel you broke new ground for yourself in terms of performance?

JC: If there are, it's definitely among the slower, softer songs. "Take Me Down" is the first time I've ever really been able to do any cool brush work in this band, and I played congas on that tune as well. I really saw that song in a jazz combo vibe, which really takes me back to my early days of drumming. Another different song for me was "1979," which is a drum loop with me playing over the top of it. That's the first time I've ever done anything like that.

It seemed that since we were introducing a lot of different concepts and sounds on the record, everybody had ideas for the drum parts. It wasn't just lonely ol' me back there, left alone while everybody else worried about the music. The drums were treated as an integral part of the music, and we approached the drum parts and sounds from the angle of how they would enhance and blend into the feel we were trying to achieve with the songs.

MP: Some songs on the new record are very typical of your playing style, but I'm really surprised at how straight you play on songs like "Love." It almost sounds like someone else on the kit.

JC: "Love" was a nightmare to do because we used a *drumKAT* for the "kang, kang, KANG, kang...kang, kang, KANG, kang." Since I didn't use a click, I had to go back and match it on the drumkit. It was really tough. We didn't try anything like that for any other song.

But the spirit behind that drum part is something you will find throughout the record. It wasn't anything intentional, but it's more of an honest representation of where I am as a musician. Even though there's some really great whack-off drum shit on the record, at this stage of the game,



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I don't think I have anything to prove on a technical level. It's true for all of us. Billy's probably played as fast as he can play—and so have I, for that matter.

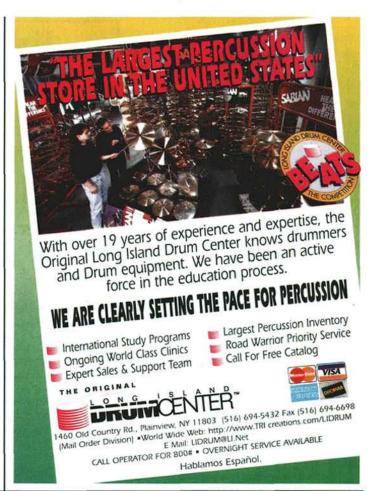
It sounds almost cliche to say this, but it really came down to playing what was necessary for the song. In terms of maturity—musically and personally—you learn to play songs for the betterment of the material and not simply to wow your contemporaries. And what can I say, it only took me four albums to get it right!

To be honest, though, as much as I tried to change things up and throw some fresh fills and beats in there, I could probably take you through every song on every album we've done and tell you where it comes from drumming-wise—Paice, Bonham, Cobham, Weckl, Bozzio.... I talked to Buddy Rich a long time ago, briefly at one of his concerts, and what he told me was true: A great musician is someone who doesn't get caught stealing.

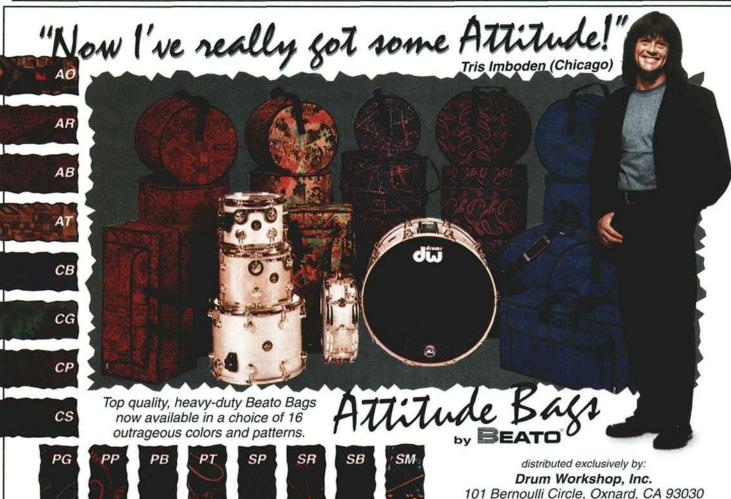
MP: But watching you play, it all seems to come so naturally to you. There are fills on the record that sound so physically demanding, yet you make them look as easy to play as 2 and 4. If anything, you seem to labor a bit more at just playing the 2 and 4, like you're restraining yourself.

JC: Maybe that's just because you're used to hearing me throw in a lot of ghost notes, accents, and fills. Before the new record, I'd never really challenged myself with this band to just play straight time. And as for everything else seeming so natural, that's just because I've graduated from page 2 to page 40 of the *Stick Control* book.

I remember thinking the same thing about Ian Paice. I'd listen to



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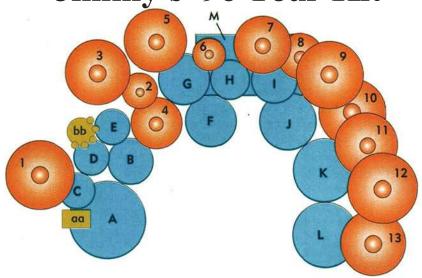
a song like "Space Truckin" and hear that unbelievable single-stroke roll at the end. Then I was fortunate enough to see him do it live, and his sticks were so even. And he was so relaxed that he looked like he could have been reading the paper. At the time I was like, "Man, there's nothing great about that." But that was only because it didn't *look* great.

Speed and endurance are things that don't come overnight. It takes years to hone those skills, and it's all practice. If you want to learn how to do something correctly, you have to treat it with respect and give it the time and commitment it deserves. You almost have to treat it like an opponent. You can't simply play drums for fifteen years and expect to wake up someday and have a blazing single-stroke roll. Buddy Rich didn't, Billy Cobham didn't—nobody did. You have to study and practice.

Even now, I meditate and practice relaxation exercises before shows. I go to acupuncture and I have a diet that's really high in calcium and magnesium to give my muscles the ability to contract and expand. Drumming really takes the discipline of a martial art. Unfortunately, I think all of that is a sort of balancing act for me because I do smoke about a pack and a half of cigarettes a day. My doctor can't believe it. He told me not to quit smoking because if I did I'd have *too* much energy.

Once I started doing all of those things, drumming became a lot easier. Natural tal-

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D. LP Timbalito

E. LP Timbalito

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H. 8 x 10 tom

I. 9x13tom

J. 16 x 16 floor tom **K.** 16 x 18 floor tom

10 x 10 11001 toll

L. 18 x 20 floor tom

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Cymbals: Sabian

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3. 20" AA Chinese

4. 14" AA regular hi-hats

5. 18" AA medium-thin crash

6. 8" AA splash

7. 16" AAX Stage crash

8. 13" AA Fusion hi-hats (mounted)

9. 21" Ed Shaughnessy ride

10.20" medium ride (with rivets)

11.18" AAX Stage crash

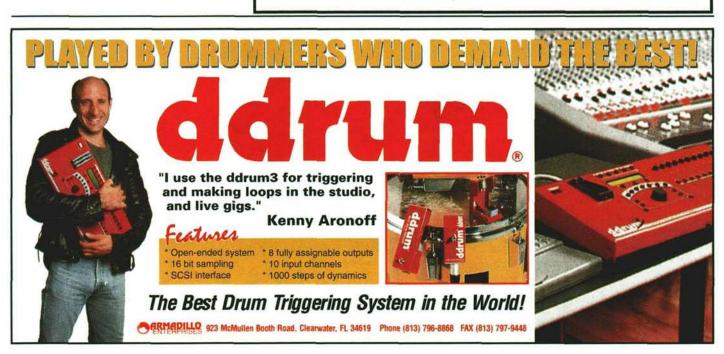
12.22" Fast Chinese (with rivets)

13.20" AA Chinese (with rivets)

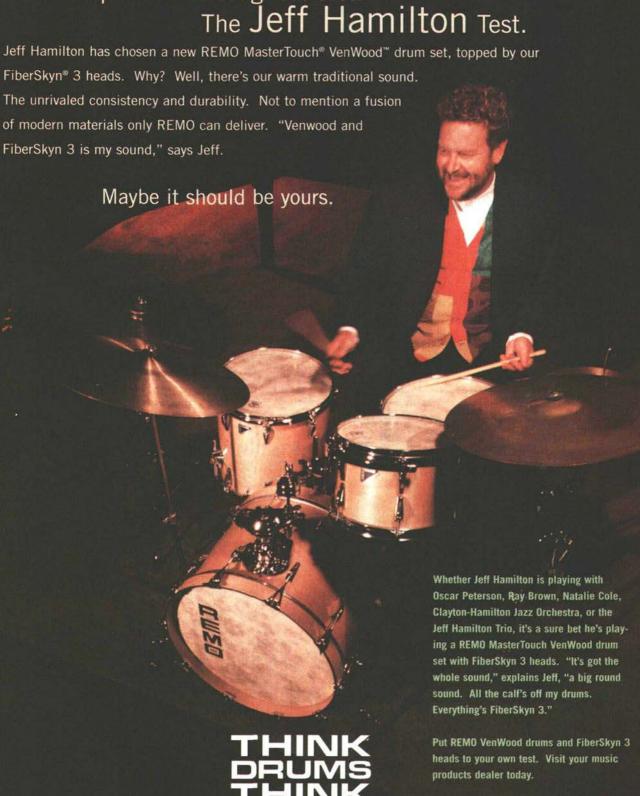
aa. LP cowbell

bb.LP tambourine (mounted)

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ent and ability come into it, and I was blessed with some amount of natural talent. But I really believe that we all make the choice of how good we want to be. Still, I don't feel I'm half the drummer I can be. I've grown very comfortable playing Pumpkins songs, but not much else. My meter has improved, but it's still not my strong suit.

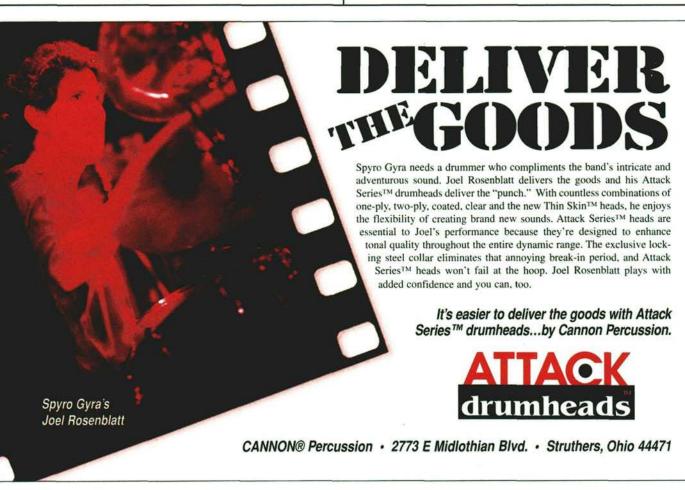
MP: But you've carved out a distinct style for yourself, to the point where I think people familiar with your playing can pick you out of a piece of music.

JC: Why, because you can hear the tempo speed up? [laughs] No really, that's probably what I'm most proud of. I've received letters from people who've said that once they hear the snare drum, they know it's me. Kids have written to me and told me they pattern their style after me—which is very flattering, but it's also pretty scary. You almost start feeling a responsibility not only to live up to your own expectations, but to the expectations of others. But it's a great compliment and I don't take it for granted.

MP: When do you find the time to practice?

JC: That's the problem—there *is* no time. If we're not rehearsing, we're either recording or touring, and as I mentioned we don't have much down time. So I try to work on things in different parts of songs while we're rehearsing.

For instance, I just copped this great little fill off of Zappa's *Roxie And Elsewhere* album. Chester Thompson and Ralph Humphrey do this tom/bass drum thing during a horn line. It's just 16th notes, but they're doing it in unison, although it does "flam" a bit. To play that as one drummer, and get that effect, is pretty diffi-



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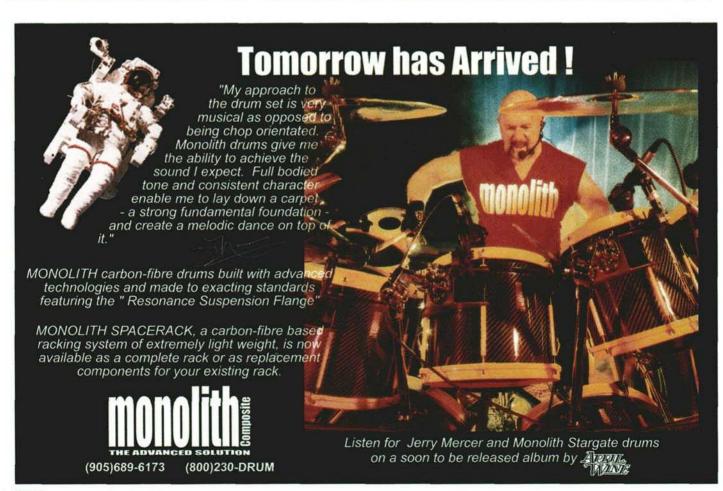
cult. I try to sneak it in whenever we play some fast, whack-off song, like at the end of "Ruby."

MP: I've heard that public expectations are one of the reasons you put out this double CD, that the band felt it had done all it can in this style and that any future Pumpkins records would be a vast departure from the style you've done in the past.

JC: Well, we knew from the moment we decided to do this that the critics would just rain down on us: "It's so self-indulgent." "It's so '70s." "Nobody makes double albums anymore." And it wasn't easy for us to do it. I figured we'd either breeze through it or all have nervous breakdowns, and I know I straddled the line between the two many times.

But one of the driving factors in this was that we didn't want to make another *Siamese Dream*, which would have been very easy for us to do. We didn't want to restrict ourselves to the quiet/loud/quiet/loud formula of songwriting. We've already mastered that, and there are dozens of younger bands out there now who do better imitations of us than we do.

We really saw the tunnel of creativity narrowing for us, and that's one of the reasons for embracing Flood and all the ideas and technology he brought to us. If you look at the all-time great bands, they were constantly re-inventing themselves to not only keep things fresh, but to keep themselves interested. And if we hadn't done this, I don't know if there would have been much of a future for us as a band. Sure, we could have intentionally made another *Siamese Dream* and sold five million records, but we have to make ourselves happy, too.





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There's a period every band goes through where they're either going to self-destruct or overcome it and survive. That turning point for us, I think, was immediately after Gish. We were so overwhelmed with the success. We thought we were rock stars, and that affected how we operated. Band members would show up late for rehearsal or they wouldn't show up at all. We went through our transition from starving and having no money to having some fame and money, and then going through our depressions, our nervous breakdowns, our drug habits.

I had an emotional breakdown during the recording of Siamese *Dream*, to where I had to leave the studio for five days. But what turned it around for me, personally, was realizing my love for music. I looked back on all the bike shops I worked for, all of the construction jobs I did, and all the drum lessons I took to get to this point, and I realized it wasn't worth throwing all of that away on some star trip.

I'm really thankful that I've been allowed to go through my battles and still hold onto what's important. And for me as well as the band, the war is over and we're through defending ourselves. We don't have anything to prove anymore. We're at the point now where we should make the best rock record we can and then move on, and that's what we've done.

MP: It must be scary, though, where you're about to do what has been reported to be your last rock tour. Are you wondering what's going to be coming next?

JC: I'm not worried at all about that. I'm sure that if and when the band ends there will be plenty of drum work for me. As much as I



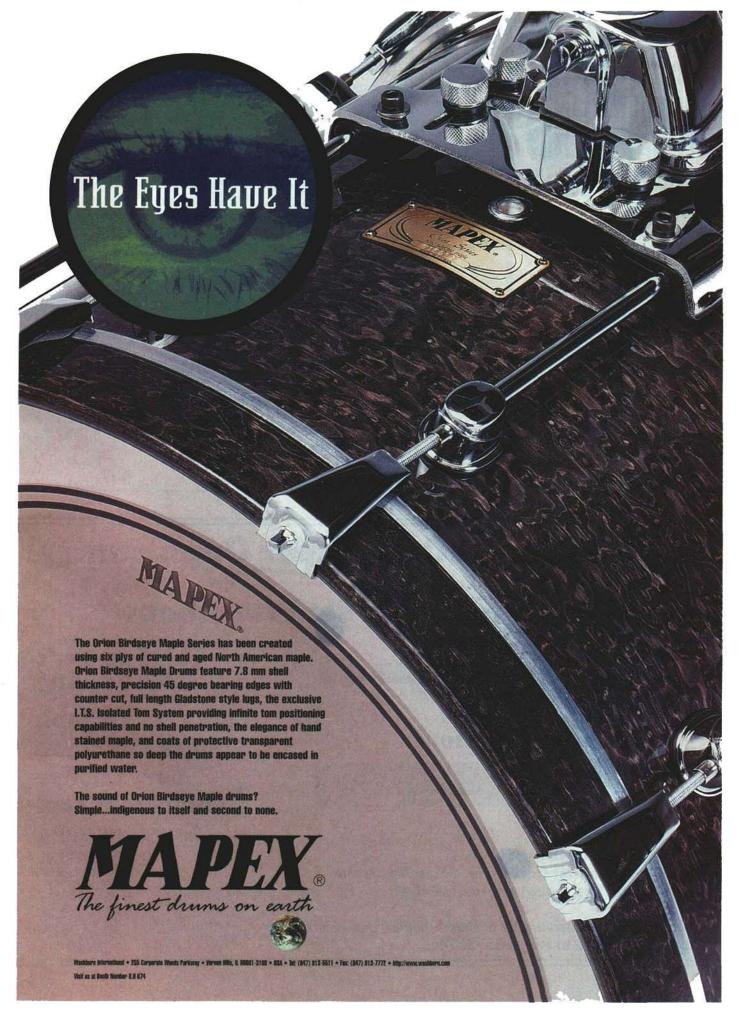
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love this band, playing with the same people all the time can really be one-dimensional, and you can tend to be locked into a certain style of playing. I mean, it's been seven years since I played a shuffle. I probably couldn't play a decent shuffle now to save my ass! That's why I'm really looking forward to the end of this tour, when we're planning on taking a year off—which I know won't actually happen. But at least if we *plan* on taking a year off, we'll at least have two or three months off.

I'd like to use the time off to get away from this style of drumming and take some lessons from a good Latin teacher, or go to Trinidad or somewhere and totally immerse myself in a different approach. I'd also like to do some clinics for Yamaha and Sabian. But instead of the typical drum clinic, I'd like to bring along a stand-up bass player and do a jazz combo clinic.

I had a chance to do some other outside things, but I couldn't make the time because of the band. Charlie Adams, who was my first drum teacher and who has been Yanni's drummer for years, turned me on to this big band drum solo record that Ed Shaughnessy was doing. Charlie knew what kind of big band guy I am at heart, and it would have been a dream-come-true to play some sort of Gene Krupa-style solo on that record. But we were doing Lollapalooza and there was no way I could get away.

This tour will tell us a lot about whatever future this band has. I think Billy and I will do something together, whether D'Arcy and James are a part of that or not. Billy and I have done some re-mixes together and we even wrote a calypso song once. I'd love to play a decent samba with Billy as the writer. I think he'd be brilliant at it. But if we do make another Pumpkins record I'd like to do it with a completely different kit, play a completely different style, and just turn some heads all over again.

*

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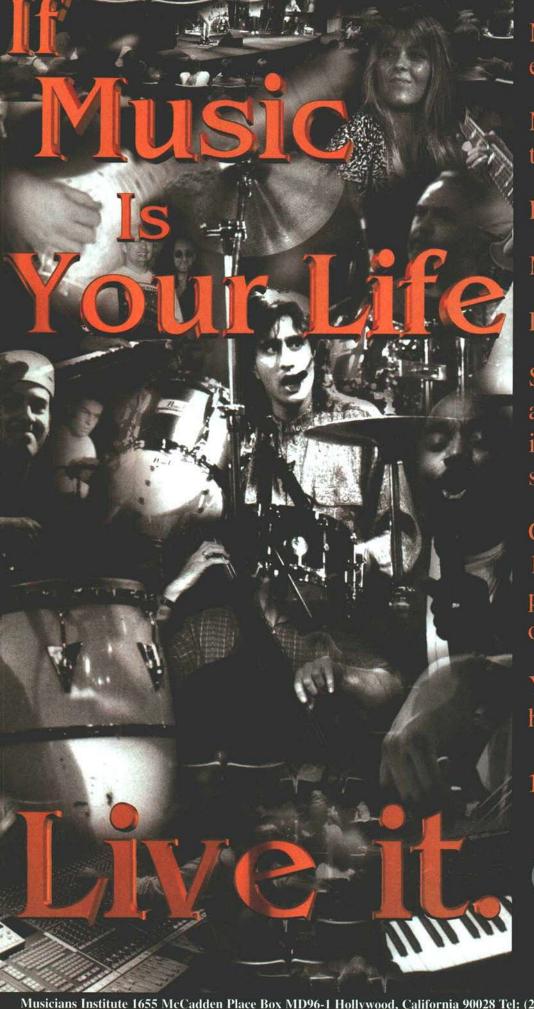


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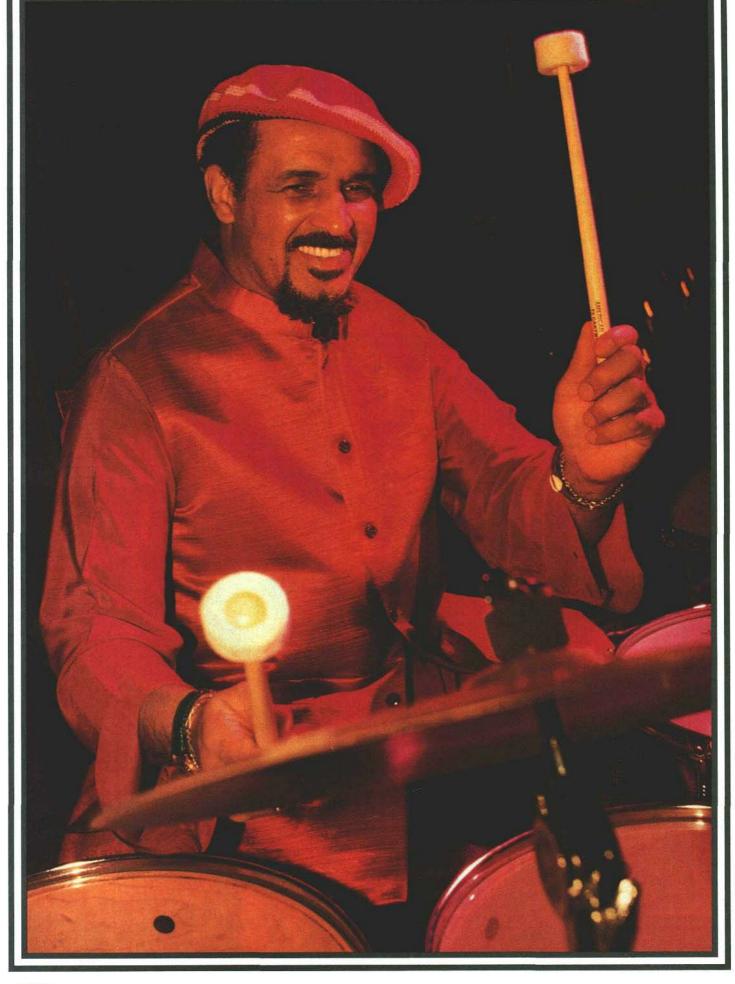
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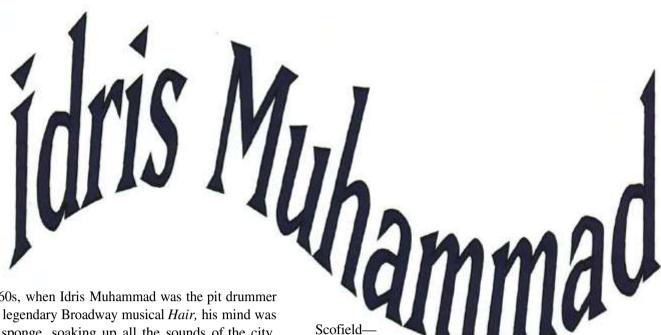
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Muhammad.

n the '60s, when Idris Muhammad was the pit drummer for the legendary Broadway musical *Hair*, his mind was like a sponge, soaking up all the sounds of the city. When those sounds captured Idris's fertile imagination, he would bring them to bear on his own style. But once, his enthusiasm went a little berserk.

"I went to see this play, Bali Africa," recalls the beretwearing musician. "The drummers were playing drums made from wooden barrels. They'd straddle these barrels and ride them while these other cats would tote them around. When they'd hit those big drums the theater chandeliers would shake and make a heck of a noise. They had sixteen drummers playing these drums. So I went home to my basement and set up all my different drums, mostly in the color red. I wanted to duplicate this incredible sound. After ten minutes of playing all the drums, my wife came down and told me not to play red drums anymore, that they vibrated with my personality too much and they made all her dishes break and the walls rumble. From then on, my wife picked out all my drum colors."

A sharp dresser with natural savoir-faire, Idris Muhammad is still making walls shake and dishes rattle. On John Scofield's recent *Groove Elation*, he infuses the guitarist's treacherous bebop/blues with vintage second-line grooves and rumbling rhythmic conversation. In a recent performance at New York's Blue Note, Idris established a warm, intricately-woven crosstalk between drums and cymbals, creating a ground swell as the other musicians—bassist Dennis Irwin, organist Larry Goldings, and

poured their contributions over his bubbling drumming. But a high degree of craftsmanship is nothing new to Idris

This New Orleans native played with rock 'n' roll's first stars on some of their most memorable songs. Beginning with the earliest incarnation of the Neville Brothers, Idris (then known as Leo Morris) went on to play and record with Sam Cooke, Lee Dorsey, Curtis Mayfield, Gene Chandler, Jerry Butler, and Jackie Wilson. The '60s found him lending his gumbo-heavy chunk-a-funk to such jazz 'n' soul artists as Lou Donaldson, Grant Green, Charles Earland, and Gene Ammons. He also began a long association with R&B singer Roberta Flack. With the onset of '70s dance fever, Idris became a recording star in his own right (fourteen albums as a leader) with such seminal

records as *Turn This Mutha Out* and *Power Of Soul. Jazz* work with friends like pianist John Hicks and

saxophonist Pharoah Sanders extended his streak through the '80s while Idris pursued a blossoming family life.

Then, just as he thought he might slow down, a popular U.S. hip-hop group discovered his distinct groove and looped it, bringing Idris's second-line fire to a '90s audience. It seems that New Orleans' flair and Mardi Gras magic, like Idris Muhammad, never goes out of style.

By Ken Micallef photos by Ebet Roberts

KM: Your latest recording with John Scofield, *Groove Elation*, goes a long way in capturing the energy and interplay the band has live.

IM: The record doesn't show what I *really* do in a live situation. When we play live it's like some magic happening. They're a great group of guys who are also great off the bandstand. Dennis and I are real close. We hit it off, *bang*. We exchange a lot of things, like massages for after the gigs so we can all relax. My feet were swelling and Dennis pulled my shoes off and massaged my feet. He is very humble. It takes a special person to do that. So I massaged his feet in return. We exchanged something heartfelt.

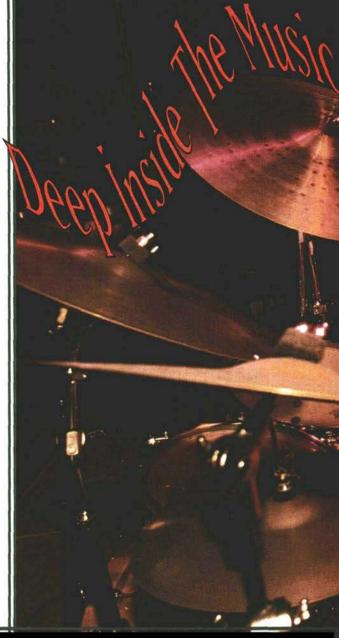
KM: How does that closeness relate on the bandstand? You have such a high level of interplay on the drumset, between the snare, bass drum, and cymbals, *and* with the other musicians. You're constantly engaging and conversing rhythmically with Scofield on the bandstand.

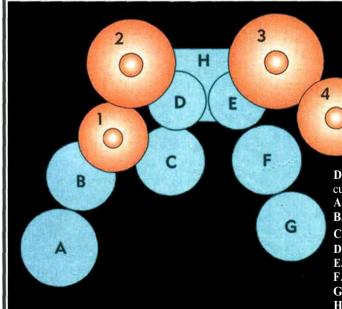
IM: Musically, I'm a great listener. If I'm working for somebody I listen to how he plays, in the direction that he plays, so I know how he's going to build his solo. I have damn near ESP for where he's going. Because I'm a musical drummer, I can tune in on the chord changes and the chord structure so I'm right under him. It's like laying this carpet under Scofield so he can go wherever he'd like.

KM: I always hear the sound of New Orleans rhythms implied in your drumming.

IM: My feeling being from home...they taught us how to make music in any song. I can influence the song from my musical heritage in New Orleans. My rhythms are a mixture of the second-line street bands and the way the Indians who danced during Mardi Gras played the tambourine.

We had two tribes in our neighborhood. Most of the people in my neighborhood—the 13th Ward—were school teachers and musicians. The Nevilles were the first band I played in. They were called the Harkettes then. They had a record out called *Mardi Gras Mambo*, which was the theme song of the





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B. 3 1/2x14 piccolo snare

C.6 1/2x 14 snare

D. 8x12 tom

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G. 14x14 floor tom

H. 14x18 bass drum

Cymbals: Zildjian (all from the '60s)

1. 14" K hi-hats

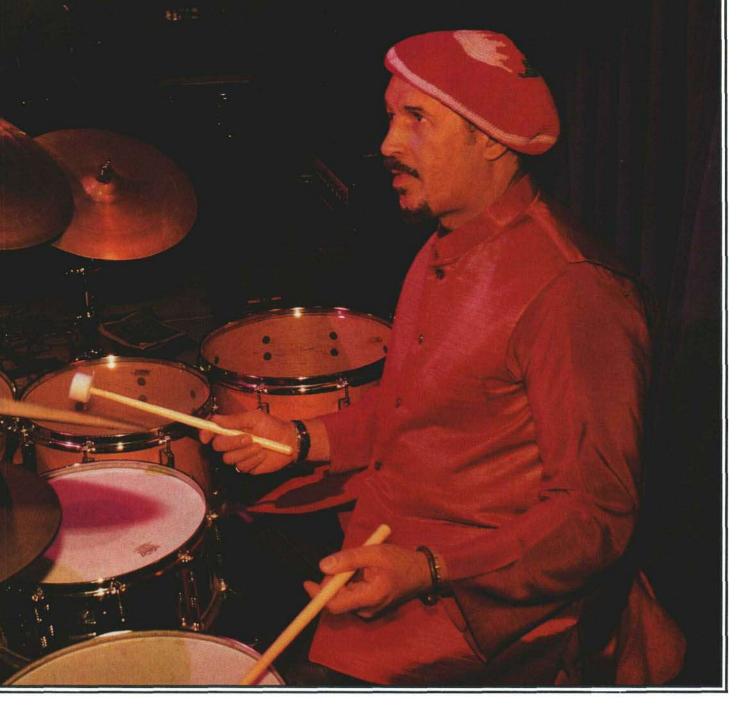
2. 20" K crash/ride

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4. 16" K crash

Heads: Remo Fiberskyn 3

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Mardi Gras back in the early '50s. I began with them in 1956.

When I came to New York, I was Sam Cooke's personal drummer. I had recorded Jo Jones' single "You Talk Too Much." We were having lunch with Sam Cooke while he was on tour. He asked me if I knew any of his songs. He started singing, I started beating on the table, then he hired me. I played the gig with him that night, then I left town with him.

KM: When you recorded with Lou Donaldson and Grant Green it had

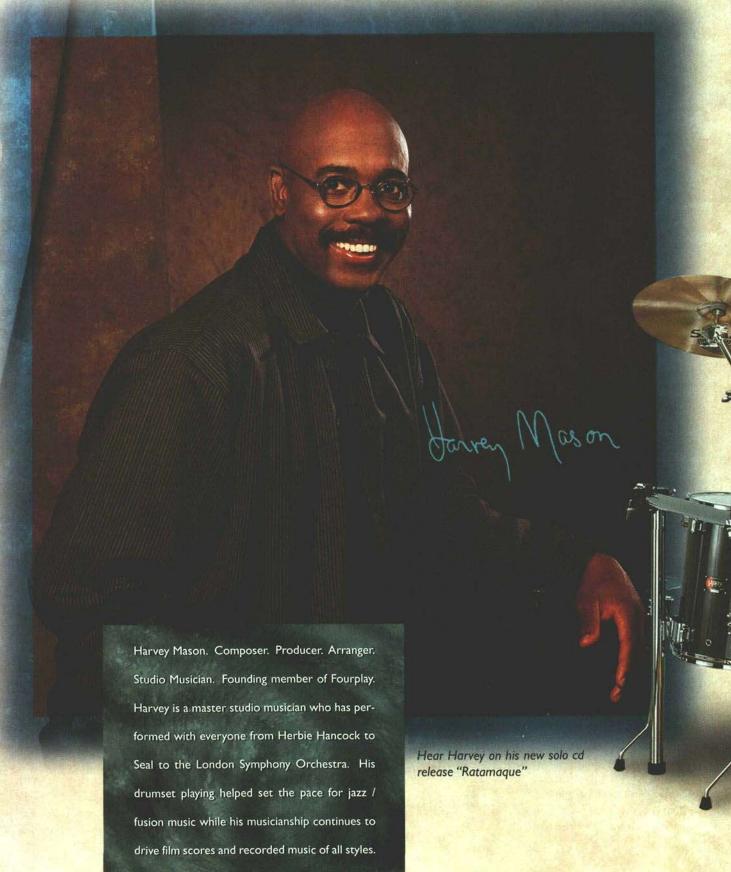
"Musically, I'm a great listener, if I'm working for somebody
I listen to how he plays,
in the direction that he plays,
so I know how he's going
to build his solo. I have
damn near ESP for where
he's going,"

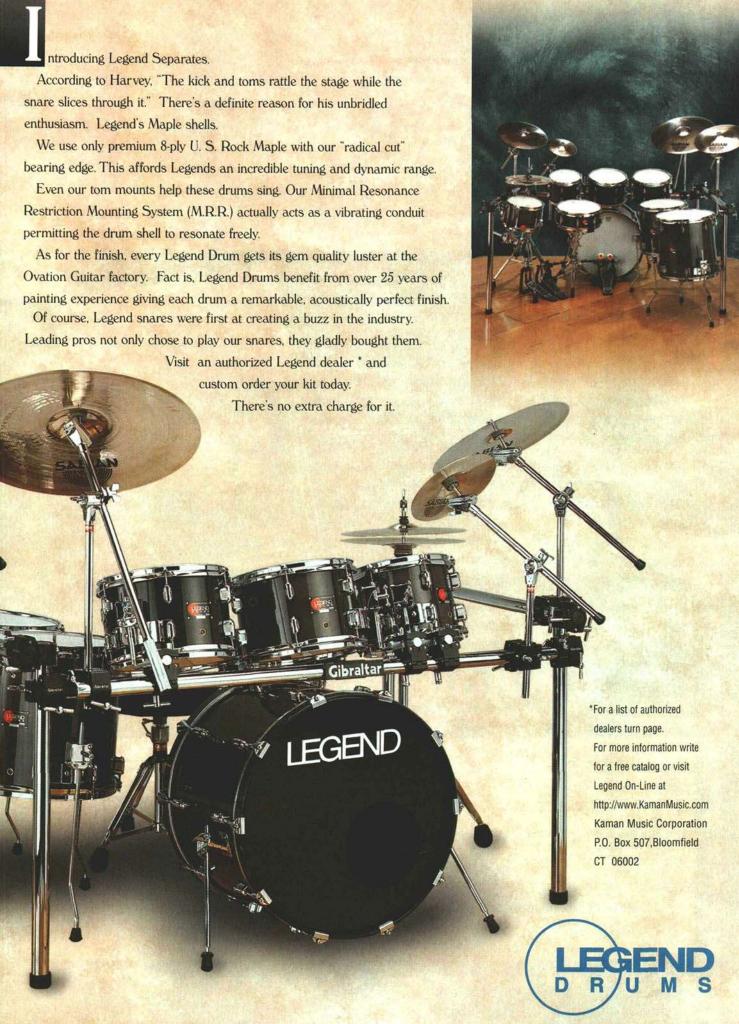
tinges of the Clyde Stubblefield style, but with the openness and punchy feel of New Orleans rhythms.

IM: That's because I came to New York playing that style. I never claimed to be a jazz drummer. They did this to me! [laughs] They labeled me as a jazz drummer. When I came to New York in 1960 no one knew how to play funk this way.

The first recording I made with Sam was "That's The Sound Of The Men Working On The Chain Gang." That song was inspired when Sam saw

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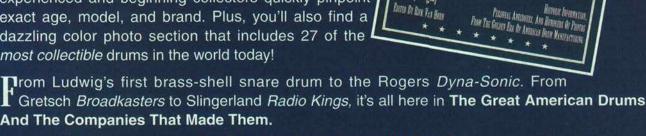




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Idris's Big Hits

Here are the albums Idris lists as the ones most representative of his drumming...

Artist	Album Title
John Scofield	Groove Elation
Idris Muhammad	Power Of Soul/Black Rhythm Revolution
Idris Muhammad	Turn This Mutha Out
Idris Muhammad	Kabsha
Lou Donaldson	Alligator Boogaloo
Lou Donaldson	The Scorpion: At The Cadillac Club
Charles Earland	Black Talk!
Nat Adderley	You Baby, Comin Out Of The Shadows
Curtis Mayfield	Chicago Soul
Jerry Butler	Moon River
Pharoah Sanders	Live In Los Angeles
Pharoah Sanders	Journey To The One
various	Hair Original Soundtrack
Roberta Flack	various

. .and here are the ones he listens to most for inspiration.

and here are the ones he fistens to most for hispiration.						
Artist	Album Title	Drummer				
John Coltrane	My Favorite Things	Elvin Jones				
Clifford Brown/Max Roach	Brown/Roach Incorporated	Max Roach				
	Brown/Roach Quartet	Max Roach				
	Clifford Brown With Strings	Max Roach				
Miles Davis	Sketches Of Spain	Jimmy Cobb				
Bill Evans	Waltz For Debby	Paul Motian				

the prisoners on the chain gang doing road work. Sam would throw them cigarettes. An hour later he came up with the melody and the words.

Ya know, back then I would listen to Miles Davis and Bill Evans with Paul Motian when we got settled into a hotel, 'cause being on the road back then involved a lot of trauma. In the South, sleeping in guest houses, trying to find a place to sleep, trying to find a place to eat. When we did get a room I carried a red light bulb in with me. I'd screw out the bright light in the lamp and put this red light in there. I needed that atmosphere to go with the music. Then I'd just cool out.

KM: How bad was the racial discrimination then in the early '60s?

IM: It got to where a bus load of tour people couldn't find a place to eat. I remember when those now well-known fried chicken restaurants first came out, our white bus driver went in. When he told them who was in the bus, that it was Sam Cooke's band, they wouldn't let us come in, but he could do takeout for us.

But we always avoided problems. I never had any confrontations in my career

about racial stuff. My family always taught us to respect everybody. I had gotten in trouble with gangs in New Orleans. If I had kept that up I would have gone to prison. But I got probation. My mother and father were very upset with me; no one had ever been in trouble before. So I was the black sheep of the family. I had to build myself up from a bad experience as a teenager to being a man to make my father proud of me. When I saw trouble coming, I went the other way. I played the drums; that was my ticket out of New Orleans and all that trouble. Once I got away from that I never looked back.

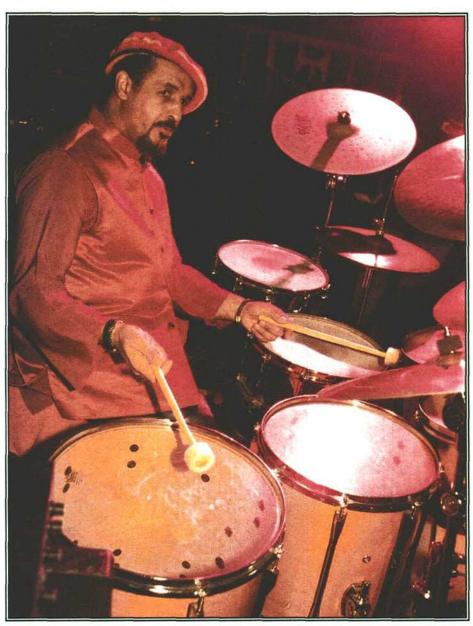
KM: When did you first know you wanted to be a professional drummer?

IM: I was playing with Arthur Neville once in New Orleans when I realized how powerful the drums are. We were playing Professor Longhair's "Mardi Gras Mambo." I played this real hip, hard drum beat. It got to the point where you wanted everybody to be dancing. We got everybody out there. We played the song for fifteen minutes and they said, "Stop the band and let the drummer play." The next thing I knew the whole room was swaying in the



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same motion in sync with the drum beat. When I stopped everybody started screaming. That knocked me out.

The drums are really powerful in Africa. I spent forty days in the Sudan once. When I told them I was a drummer, they told me a story of how years ago the king's hut was always next to the drummer's hut. The drummer was very important. The king needed him for all his celebrations. The drummer was highly respected. If you play the drums you're the messenger.

KM: Your drumming has permeated much of the music of the last forty years, though a lot of players aren't aware of you.

IM: Today's drummers don't share in the same way we did back then. Now guys are personal about their work. Everybody's hiding stuff that don't belong to them. You understand what I'm saying? This music doesn't belong to me, I'm just a tool. A force of energy passes through me and I create the stuff. I'll play stuff tonight that I won't be able to duplicate tomorrow. I learned from drummers and shared with drummers like Art Blakey, Max Roach, Elvin Jones, Philly Joe Jones, and Roy Haynes. Roy Brooks was my best friend; we loved each other.

KM: When you play more conventional jazz, such as with John Hicks, your drumming has the sound of the church, simple yet with depth of feeling.

IM: I put a feeling to it that makes it swing, and you feel the beat. That's why the guys hire me, 'cause I play their music and I make them feel good. I came to New

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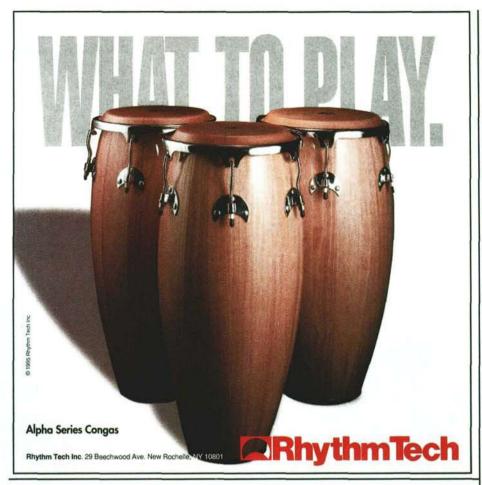
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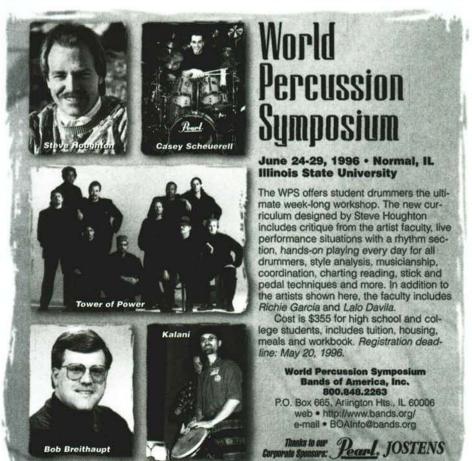
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York with that, playing funk music and working in the Apollo Theater band.

One night, after hours, I came down to the Five Spot to hear Roland Kirk. I sat in and later that night met Kenny Dorham. He hired me for a show at Town Hall with Lee Morgan and Freddie Hubbard's band. That night I met Betty Carter, Paul Chambers, McCoy Tyner, George Coleman—that was a link in my career. I worked with all of them.

KM: How did your drumming change after you left New Orleans and became part of the New York scene?

IM: It never changed. I played the same way as I had with the Harkettes. These are rhythms I created. All of it—the rock 'n' roll, James Brown, and Clyde Stubblefield—it came from New Orleans. I created a style from two elements: the second-line beat drawing from a lot of bottom or bass drum, with unique tuning. As a kid I used to walk under the bass drum player in the street marching band.

So I mixed the sound of the bass drum and the snare drum together. Then I played the tambourine rhythms of the Mardi Gras Indians on the hi-hat.

KM: On the track "Kabsha" [from his album *Kabsha*], which is in 3/4, you're playing very aggressively, rolling and tumbling, then you alternately accent 1 and 3, then the 2 of each measure. It's an unusual polyrhythm with accents on the left hand.

IM: That's a song I wrote for my youngest daughter. It's based on "My Favorite Things." I always liked that feeling. Up to that point I had made eleven albums; *Kabsha* was cut in the early '80s. I initially recorded that song on my first album, *Black Rhythm Revolution*. That album was supposed to be a double album with me and Bernard Purdie but he never showed up at the studio, so it became my album. "Kabsha" used only bass, drums, and horn to express everything I wanted to explore—all the different rhythmic dynamics without the piano. You hear all the dynamics from the drums.

KM: The drumming on "Kabsha" is very different from your straight-ahead with John Hicks or even the more Afro-centric work of Pharoah Sanders.

IM: I'm a drummer who fits the music. If you hire me to play your bar mitzvah, when the night is over you've heard the best bar mitzvah and "Havanagele" you've

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KM: Scofield allows you to play many styles, many dynamic ranges.

IM: With Sco I can go wherever I want. He needs that direction, that freedom. I have to play where a guy's direction is. I don't overplay a band. Whatever the leader does, I complement that. With Hicks you hear me playing swing. Then on a track like "Kabsha" or "Shukuru" [from Pharoah Sanders' *Shukuru*] you'd say, "There's a power in this guy's playing." And with Sco you hear all these different rhythms, energy and dynamics, up and down. "What kind of drummer is this guy?" I want people to understand who I am.

KM: In the '70s you were practically the house drummer for CTI. You played on a lot of popular records.

IM: At Blue Note, Ron Carter, Herbie Hancock, and I were doing all the records. Herbie decided he didn't want to be a sideman anymore, so Bob James stepped in and we began working for CTI records. Bob scored the arrangements. I knew how to make a record that would sell by that time, having already recorded *Turn This Mutha Out* and *Power Of Soul*. I also did *Black Rhythm Revolution, House Of The Rising Sun, Peace In Rhythm*—those were all big-selling records for CTI and Blue Note.

KM: You're now involved in court proceedings to get the royalties from some of those sales?

IM: Creed Taylor [CTI producer and founder] never paid me. I had a number-three record—pop, rock, and jazz—but because I wouldn't renew my contract it didn't go to number one and I jumped labels.

I'm also trying to get paid for the "Alligator Boogaloo" sample of my drum track used by a rap group. The rap group took the drum beat and made a hit with it. I wrote that rhythm. That is mine. Same thing with Grant Green's "Sookie Sookie." Three different rap groups from England sampled that beat and got the permission from Blue Note. But Blue Note won't give up the money.

In fact, *Black Rhythm Revolution* and *Peace In Rhythm* have been reissued as a single CD in England. We did a tour of England playing that music and the clubs were packed.

KM: Isn't that an eternal question, whether

a drummer's contribution is actual songwriting?

IM: No, no. It was me they were after. I had something they wanted; they couldn't write my shit out. I made records with people who preferred my ideas to the written drum part. But nobody could write out my stuff 'cause it's mine. They didn't know how to write it out because it belongs to me. They didn't know how to place the bass drum 'cause they didn't know how I played it.

KM: On the sixteen-bar intro to "Alligator Boogaloo" you play a broken pattern of 16th-note sticking over the hi-hat, toms, and snare, predating what drummers later did in fusion.

IM: Billy Cobham was in the army when I was working on Broadway, and he subbed for me, along with Bernard Purdie, in the musical Hair. They all copped the stuff from me in Hair. That whole style of the "swoop swoop" hi-hat came to me when I lived above a cleaners. The steam machines would make that sound all day as I was practicing. I took that sound and developed the hi-hat thing with it. I played it in Hair. Then Bernard Purdie came in to sub for me. He sat down beside me and heard this swoop swoop. The next time I heard it was on Aretha Franklin's "Spanish Harlem." He told me, "Idris, I stole this from you."

During this period I had no idea I was doing that. In fact, I didn't want people to praise me. I still don't hear it when people praise me, because I need the energy that flows through me to keep coming. It's special. It's a direction of energy that flows through all of us. If you hit something that's a freeway and you love it, you know how that feels. It's a magical thing that doesn't always come from practicing.

KM: But you don't sound like someone who practiced a lot.

IM: I did. When I first came to New York in my twenties I practiced so hard I would just pass out on the couch afterwards. After seeing Elvin Jones, I had to develop my body for endurance. I knew it was partially a physical thing. Plus, I was trying out new things that came to mind, like how to play polyrhythms, having the bass drum syncopating in and out of the polyrhythm.

KM: You were pretty career-savvy to start recording as a leader in the early '70s.

IM: My career put me in that position. I

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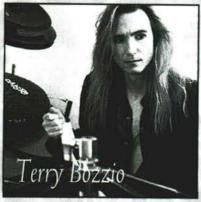
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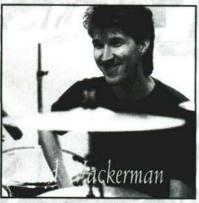






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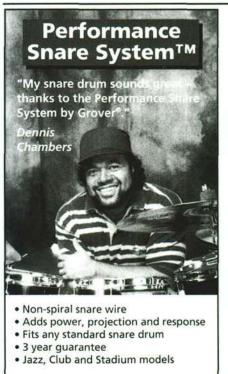
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never went looking for it. I became sought after from my session work, and a producer asked me to make a record. It just happened that my first record, Black Rhythm Revolution [Prestige], sold a lot. Turn This Mutha Out was a big hit too. It came out in

KM: That was an influential record on rap-



pers and hip-hop guys like the Beastie Boys and Tribe Called Quest.

IM: It was the beginning of the crossover. A lot of guys liked my stuff. I remember when Ralph MacDonald brought Steve Gadd around, who was also a big fan of mine. Eventually we did a double-drums session together for Gene McDaniels.

KM: On Lou Donaldson's track "The Scorpion" [from Live At The Cadillac Club], you play fills that extend over the bar line, which were some pretty adventurous ideas for early '70s soul jazz.

IM: That was one of the things I was practicing.

KM: Did you develop your bass drum sound then?

IM: I was working with Rudy Van Gelder at his studio. He lowered a pin mic' into the bass drum so it would hang inside the shell and get the resonance of the drum. We were working on a Hank Crawford album, Inner City Blues.

KM: Your bass drum often sounds like it's tuned as loose as possible and yet it still has tone.

IM: I play an 18" bass drum. The cats were amazed how I got this sound out of such a small bass drum. The front head is tuned higher than the back head. When the beater hits the head the sound bounces back and forth and vibrates and I get a ringing sound. I control the ringing with my foot. I always play heel down, either feathering the head or pressing down to mute the head.

And after I saw Bali Africa I changed

my drum sound too-brought in all this bottom end. I tried to incorporate all of those drummers into one guy on one set. It's African-sounding tuning, a tight snare with the toms singing. I play two 12" rack toms, two 14" floor toms, and two snare drums

KM: Do you tune the left-sided snare drum differently?

IM: I tune it similar to a timbale but with a rounder pitch. I use it as a color. And I just added a 16x16 floor tom on the left as well. I tune them differently to get different sounds.

KM: Why not just use different dimension toms?

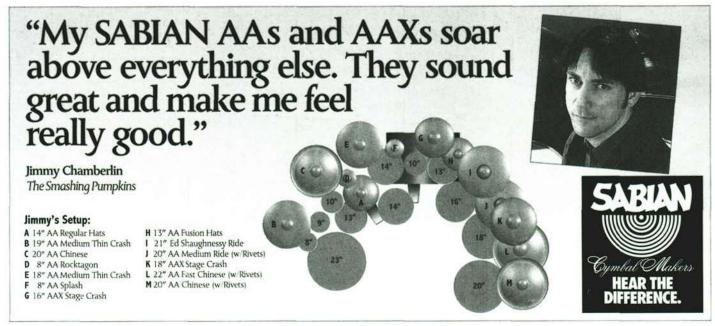
IM: I don't want that. I'd rather tune them to different tones. I don't want a size of drum to make the tones. I'm a little guy and I don't like big drums.

My Remo drums are finished with some type of shellac inside so they really project and sing. Those are my retirement drums. They're "dollar bill" green finish. And Remo makes a special head that looks like calfskin but is all plastic. It feels like calf-

KM: Where'd you get your cymbals?

IM: All my cymbals are the KS I got from Art Blakey in the '60s. And Jack DeJohnette gave me one of his new cymbals when we played the Blue Note. I clean my cymbals with mud. My mom didn't have the money for cymbal cleaner so she thought if I made a mud pie and put it on the cymbal it would shine the cymbal without taking the metal off. Take some dirt





Another Classic!

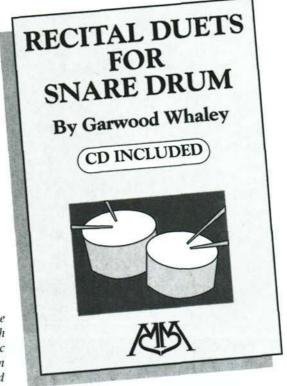


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and make some mud, put it on a rag. The dirt's got sand and pieces of rock in it, and it'll pull all the dirt out of the grooves. You're not polishing the cymbal, you're just cleaning away the dirt.

KM: On Charles Earland's Black Talk!, you play the hi-hat with the bead of the stick to get a very defined, tight sound.

IM: I was trying to duplicate the bell sound of the tambourine when played by the Mardi Gras Indians. They could make the bell ring a lot or just a little. So I worked at getting a similar sound with the tip of the stick, playing the hi-hat open or closed. That came from the '60s with Larry Williams doing "Boney Maronie" and "Hoochie Koo," when you had to play that all the time.

KM: What's your future with Scofield?

IM: We're looking at doing more stuff. I'd like to stay with this band for a while. But I'm also doing other projects. John Hicks, George Mraz, and I will be recording as a trio soon. We just did an album with [tenor saxophonist] Archie Shepp. And I'm going out with [organist] Lonnie Smith and a band with Charles Earland, Melvin Sparks, and Houston Person. Scofield gives me an

itinerary and I work around it. I'm also working with Ahmad Jamal.

KM: People have criticized your early albums as being too disco.

IM: Hey man—I keep saying this—I did records to sell, not to show how great a drummer I am. I know what kind of drummer I am. I don't need anyone to tell me

KM: But didn't you want to make an artistic statement?

IM: I did, with *Kabsha*. And you can pull out any record of mine and find some hip stuff. I decided what went on those records. I chose not to play drum solos. I made records that would groove me. People have told me that Power Of Soul has changed their lives. Those tunes will cool you out. It's my classic record. If I hear it today, it soothes my heart because I played that great on it. It will get inside your mind.

KM: Have you ever had a slow period?

IM: I had two jobs in ten years. Five years in Hair, five years in Roberta Flack's band. After that I went to India for four months and decided I didn't want to play R&B anymore. Then I made nine albums with Pharoah Sanders. But there was a slow

period when the jingle business died out in New York.

KM: The '70s was a great period for the recording industry in New York.

IM: We had a base of guys doing the work then. Me, Eric Gale, Richard Tee, Ralph MacDonald, and Chuck Rainey. Gadd came after the stuff was beginning to wane. The drought hit after that, when the jingles died. You know, I rarely used a click track because my timing was so great....

KM: If you do say so yourself.

IM: Damn right. Yes. You could depend on me not to pull the tempo up or down. Where you started the tempo at is where it finished with me. A lot of drummers had problems with that so they brought in the metronome or click track.

KM: Your drumming and time feel is very sharp and cracking on all those Blue Note and CTI records.

IM: And I played differently behind every soloist to make the songs build. I would adjust my drumming for each player and change the dynamics as well. Power Of Soul is my greatest record though. It's only four tracks but the intensity of the rhythms I'm playing and how settled, and how



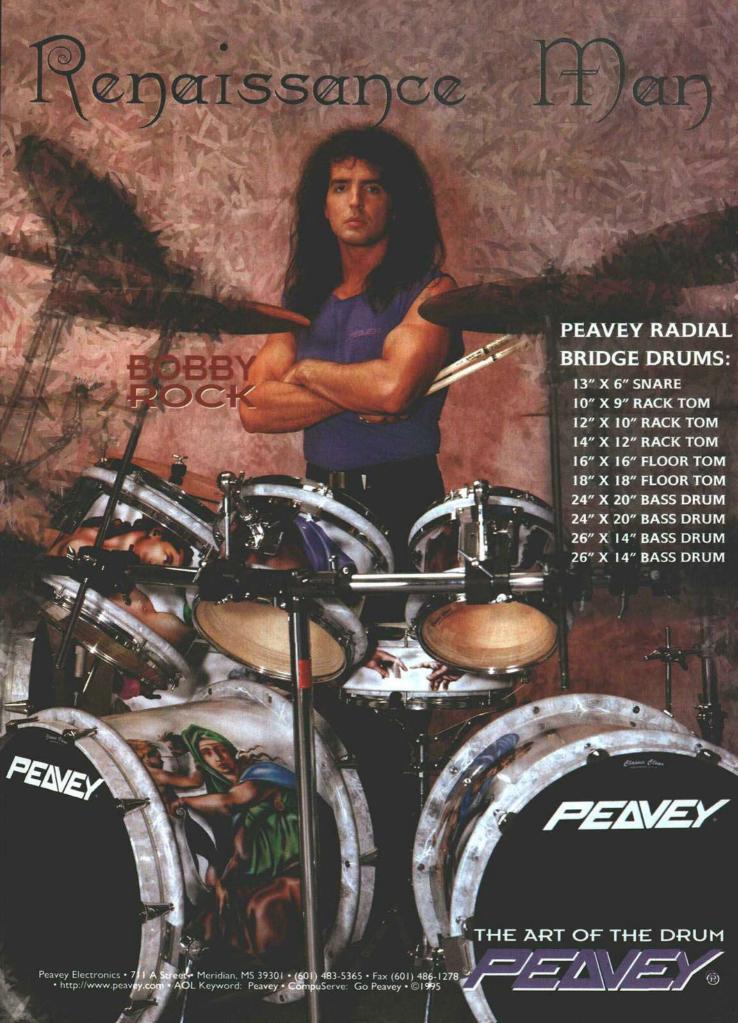
Phil Rudd, AC/DC

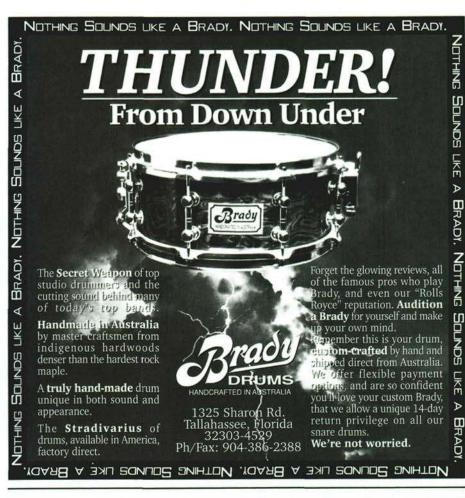
Phil's Back and His Sticks are Black.

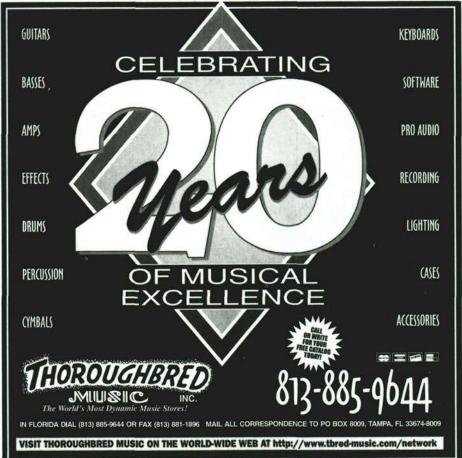
"If you're a hard hitter, you need confidence in your sticks, and you need to know they're up to the job"

Phil Rudd









swinging, and how hard it grooves is what makes it. The rhythms are like what I played on Roberta Flack's "Feel Like Makin' Love" or on Bob James' stuff.

KM: Why did you change your name from Leo Morris to Idris Muhammad?

IM: I was heartbroken from my first marriage, felt real bad. I met this priest who thought I was a Muslim 'cause I was wearing a beard. I needed some spiritual guidance at this time. My mother always had a spiritual life with us as children. So I read up on the Muslim faith and it changed my whole life. The priest gave me my name. He simply said, "You'll be Idris Muhammad." I said, "Solid." I went to India several times after that, went to Mecca five times. I can go out and come back and cut a record, and it's like I never left the drums because I got that spiritual lift

KM: Do you practice now?

IM: No, I just think about the drums. If I have to work with somebody, they tell me about the music beforehand. All I do is think about them and I get in the studio and just play. We run it down, I play a rhythm that locks in with what the leader is doing, and we make the record.

KM: How did it work with Scofield?

IM: We rehearsed for over a month and a half. He'd show me the tunes and give me the chord changes and I'd create a rhythm. On "Kool" he wanted me to play the rhythm that I had played on Grant Green's "Sookie Sookie." He wrote a song based on that and made me play around that rhythm. That's my future in the band.

KM: What are you thinking about when you're playing with Scofield?

IM: I'm thinking hard about the music. I'm inside the music. Guys ask me why I wear dark glasses on the bandstand. It's because I'm playing with my eyes closed. I don't want to look at anybody; I don't want to see anything. The lights really get on my nerves. I go inside when I play. But I don't want you to see me concentrating like that.

KM: You don't need to maintain eye contact with the band?

IM: I can look every now and then, but I know what's happening in the music. I play with Dennis Irwin 'cause he's close to me. Occasionally, I look up to John when we've done something that's really fantastic, we smile about it. We have a great time.

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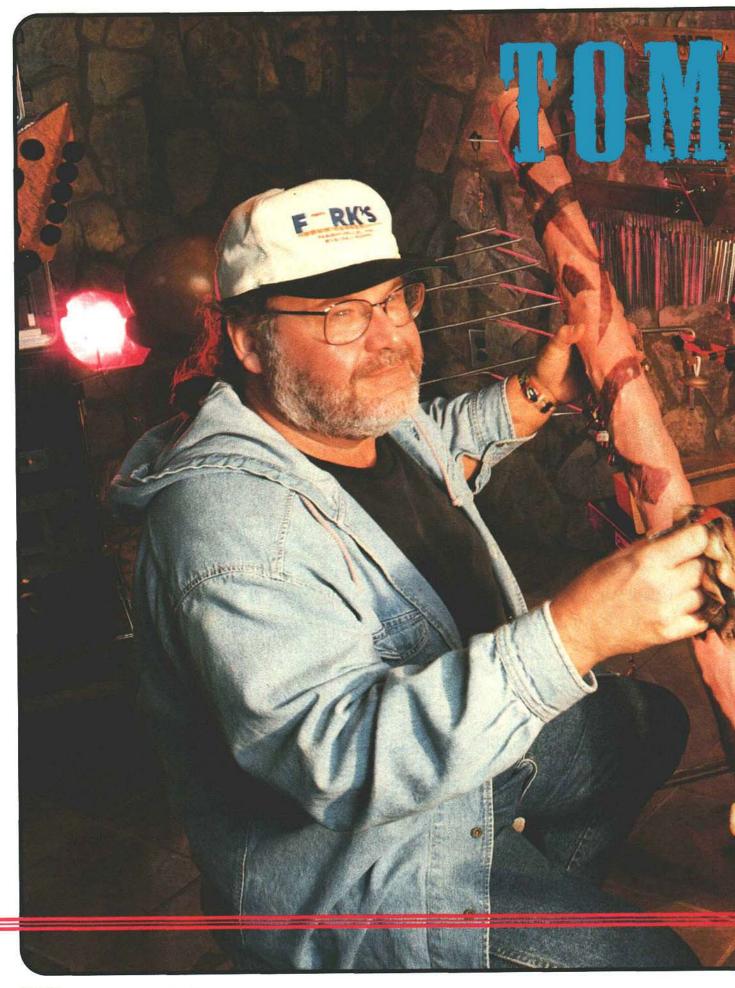
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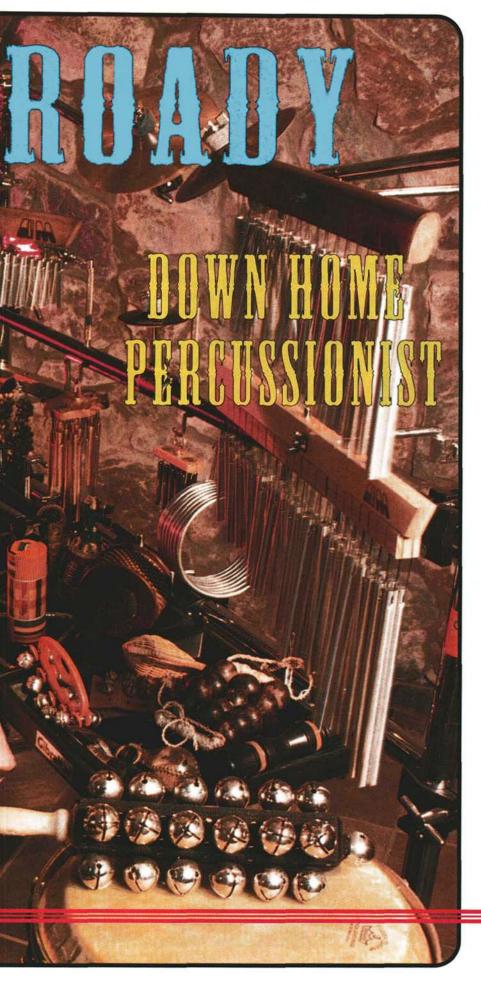
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Tineteen seventy-nine brought pressured days for Tom Roady, who was in the I midst of a major life decision. After working in Muscle Shoals from 1973 to 1979, Roady found himself at a crossroads. Miami was calling him after Tom had worked with Karl Richardson and Albhy Galuten on Andy Gibb's "Rest Your Love On Me." It had been a personal highlight. At the same time, Jerry Wexler had called the percussionist to do Bob Dylan's Long Train Running in Muscle Shoals. But Tom had just moved to L.A. with his first wife and had landed a gig with Paul Anka, who was about to leave for Germany. Consequently, Roady turned down both the Miami and Dylan projects.

"It turns out Jim Keltner went down to Muscle Shoals, and he's somebody I've always wanted to play with. And then the whole band did the tour. I knew if I had done that, things would have taken a different turn," says Tom, seated in a Nashville studio. "For a while I really regretted not taking that gig because I didn't know what was ahead of me."

What was ahead was a move to Nashville in 1983 and a new career in country music, recording tasty percussion tracks for such artists as Tammy Wynette, Pam Tillis, Mark Chestnut, Little Texas, Conway Twitty, Crystal Gayle, Emmylou Harris, Mark O'Connor, New Grass Revival, The Dirt Band, Merle Haggard, Trisha Yearwood, Wynonna, Randy Travis, Kathy Mattea, Vince Gill, Suzy Bogguss, Lorrie Morgan, Tanya Tucker, Hank Williams, Jr., Chet Atkins, Collin Raye, Clint Black, Steve Wariner, Confederate Railroad, and Reba McEntire.

By Robyn Flans

Photos By Rick Malkin



add something. For instance, on the first song I recorded with Suzy Bogguss, I walked into Emerald Studios and it was a 5/4 fiesta song, with a couple of measures of six. It was Leland Sklar, Eddie Bayers, Matt Rollings, and it was tracking. We did four songs in one day and I put castanets and congas on it. That was very unusual.

I remember another unusual time on a Merle Haggard record. We put congas and timbales on some song that had to do with "501 Blues." The engineer and I joked, "Did we really want anybody to know who engineered and played congas and timbales on a Merle Haggard record?" But I'm proud of that; Merle's a legend.

RF: If your role in country music is as a minimalist, is that how you grew up learning to play?

TR: At the age of fourteen, I read a *Downbeat* article on Hal Blaine. That was the first time I heard the words "studio musician." When I saw all the records he was playing on—all my favorites—I thought, "What a great way to make a living," and that became my dream. Through circumstances, I went to college and majored in sociology, but I didn't want to get into the rut a few of my friends had gotten into where they had gotten their degree and had become assistant band directors. I wanted to play.

RF: At fourteen you were already playing.

TR: I started playing drumset at five and I played in the stage band in high school. I became more influenced by hand drums and percussion around the age of fourteen.

RF: So how did you learn to play percussion?

TR: I listened to records and played along with Mongo Santamaria. I moved to St. Louis in 1968 and I was going to school. I met a dear man by the name of Phil Hulsey, who was like a father to me. He used to work for Slingerland. We hit it off and he had a lot to do with inspiring me. He was working at a drum store, and every time I would come in, he would holler at me on the stairs, "You don't want to see what I got in today." Of course I'd see it and put it on lay-away. He had a jazz gig on the

TOM'S EQUIPMENT

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Other: Hadgini drum, Zendrum

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weekends with a conga player named Rich Tokatz, who is still one of my best friends. Rich and I would get together and play. I asked him to give me lessons on congas, but he said, "I'll show you things, but let's just play." He helped me get a "pop" from my slap.

RF: Can you elaborate?

TR: He taught me how to cup my hand and to not use all wrist. A lot of it is that

action between your first knuckles and your fingers. Then he taught me a little slide. Then I got a chance to play with Phil Driscol. He was playing in the basement at the Chase Park Plaza in St. Louis, and when the band left, I got the opportunity to play with him. We went down to Memphis and met a guy named Charlie Chalmers who was in the original Memphis Horn Section. We recorded in Sun Studios, which was actually the first studio I ever recorded at. Consequently we got a deal with A&M. I went to California, but it didn't work out, and Charlie talked me into coming down to Memphis to record an album for a guy named Jim Post. On those sessions, there was a bass player, Bob Wray, and a guy by the name of James Brown Hooker, who is now the musical director for Nanci Griffith. They were from Muscle Shoals and they talked me up to Rick Hall, so they started flying me from St. Louis to Muscle Shoals to do some stuff. They didn't know you actually tune congas until I got down there!

RF: Since you mention it, can you elaborate on the tuning process?

TR: Usually if you're playing two drums,

you try to get a third or a fifth apart and make sure the drum is in tune with itself. You just have to check the tension by lightly putting your finger in the center of the conga head and then tapping with your tuning wrench around on the head, above where each lug is. You tune by ear to make sure the drum is pretty well the same pitch on every lug, with the same amount of tension, so you get a round tone. A lot of times you'll go in and just tune up the first song. In the jazz situation, my friend Rick had them set to a D and an A. It's really so the interval is pleasing to your ear.

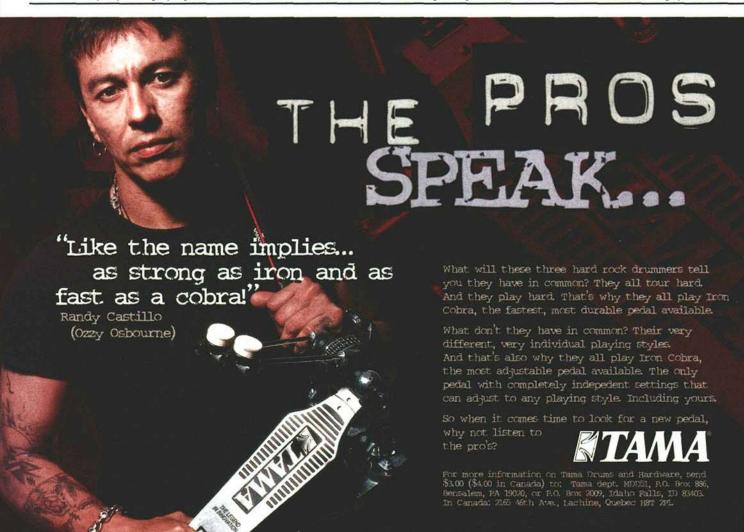
RF: And you tune from song to song?
TR: I try to tune, for instance, so the congas will be sympathetic to that particular section of the song. Especially the low drum, the tumba. I try to not let it rub against the bass too much. It's self-preservation, so the part doesn't get dumped, as well as being polite to the bass player. There could be a situation where it would make the bass sound out of tune.

RF: How did the move to Muscle Shoals come about?

TR: Rick Hall talked me into moving to Muscle Shoals, but didn't end up using me

that much in the two and a half years I lived there. But Muscle Shoals Sound—Roger Hawkins, Jimmy Johnson, Barry Beckett, and David Hood—took me in and tried to get me on every session they could. They really helped me. I got to play with everybody, like on Art Garfunkel's Watermark album, the Staple Singers, and Millie Jackson. R&B is my first real love. Country music has become more of that now. Wynonna is as R&B as they get. RF: Why did you move to L.A.?

TR: I moved to L.A. mainly because I was hoping to play on records for people like Quincy Jones. Plus, I wanted to see if I could play jazz. I started in St. Louis playing little jazz gigs, but then the other things happened and I didn't get a chance to play jazz. The Paul Anka thing was from '75 to '81. Then I worked for a year with the Fifth Dimension and through that I met a bass player, Al Criado, who left to go with Don Randi at the Baked Potato. I would sit in, and eventually Don asked me to join. I played Wednesday through Saturday for about seven or eight months, but working for \$200 a week playing jazz does not make a \$1,200-a-month house payment in



L.A. I got some money at the time and wondered where I should move. I thought somewhere near Muscle Shoals would be good, and Nashville was the logical place. Country music had not changed a whole lot at that point, but I was hoping that it would—and it has. I've been here thirteen years.

RF: What are the changes you've seen for your instrument?

TR: For a while, they were getting more into the machines, with keyboard players putting down percussion parts. Now I think we're called in more to make it feel less rigid and mechanical. They've already got all the machines on and a lot of times I'm replacing stuff. Suzy Bogguss loves percussion. I think I've done some of my best work on her records.

RF: Were any of those hits?

TR: "Outbound Train." That's congas, tambourine, and all kinds of stuff. I've played on all of her records for at least the last five years. I met her when I first moved to town. She was playing at Tony Roma's, doing a single.

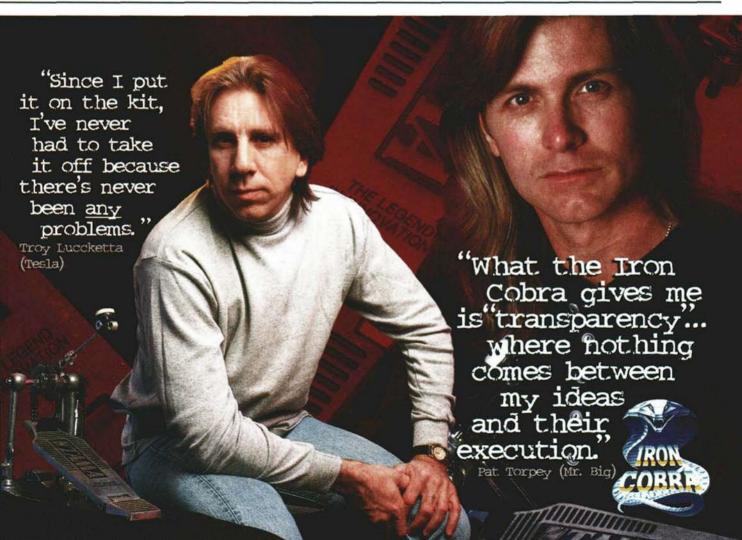
I think there is more opportunity for percussion now. A lot of people are moving "Knowing when not to play is really eighty-five percent of what I feel a percussionist is all about."

here from all over. Michael McDonald just moved here and I recently reminded him that I hired him back in St. Louis for the high school prom. Michael O'Martian is here now, and he's a great guy to work for. There is a lot of new talent coming in. It's a real exciting time.

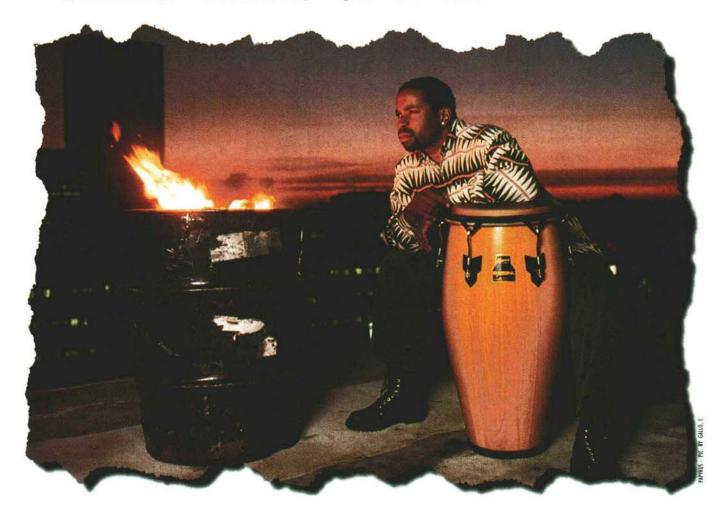
RF: I understand that one of your biggest thrills was getting to play with James Taylor. How did that come about?

TR: We originally met on a Mark O'Connor session. It was Eddie Bayers, Jerry Douglas, John Jarvis, Edgar Meyer, Mark, and me. James really liked the vibe, and at the end of the session he said, "I've got some venues coming up where this would be a great band," acoustic, unplugged before it became popular. A few weeks later, he called and Eddie couldn't do it, so he decided to just go with percussion alone. I knew I had to fill in a little bit of drumset, too, so I would have to do some woodshedding. I went back with Paul Anka the summer before rehearsals began in '89, and for a month and a half on the bus, I would be getting the brushes out. The one song I was sweating was "Traffic Jam" because of the brush work and the tempo. It goes along at a pretty good zip, and I hadn't played brashes that much in quite a few years.

All of James' drummers in the past had played percussion in parts of the show. I took the opposite approach, which was to play seventy-five percent percussion and twenty-five percent kit. I didn't have a kick drum, but I had everything else. At one point I almost decided to bring one out, but



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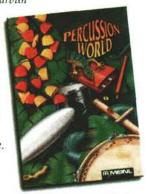
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NASHVILLE'S FINEST ON ROADY

EDDIE BAYERS

"There are so many things about Tom—his integrity as a player, his soul. He's one of the greatest in the world, in my opinion, in terms of his capabilities as a player, his ideas, and especially his feel. I've had the opportunity numerous times to work with him live in the studio, and it always made me a better player when he was there."

LONNIE WILSON

"I just played a benefit show called Operation Smile at the Opry. We were backing up Michael McDonald, doing Takin' It To The Streets' and 'Ride Like The Wind' with Christopher Cross. Wynonna and a few other artists were also there. The music really lent itself to percussion, but we didn't have a percussion player there. We started running down the songs and I panicked. I called Tom two hours before rehearsal time and he saved us. Something like Takin' It To The Streets' was just screaming for percussion. There's all this conga stuff going on in between the measures. He saved me and I thank him for that."

PAUL LEIM

"Tom Roady is Santa Claus. He brings toys to the session that you didn't think of and he brings a sparkle to things. I wish he were on a lot more tracking dates. A lot of times he ends up overdubbing to what we've already done. Whenever we've had the pleasure of tracking with him, he'll pull out a shaker or a sound that makes me think of something. It's a wonderful addition to whatever crew we're working with. He brings out the best in everybody."

MILTON SLEDGE

"The coolest thing about Tom is the taste he brings to anything he does. One thing I appreciate about him is his sense of humor. I think it comes across in what he plays and in his everyday life. He's a big of teddy bear of a guy. It's always fun playing with him, and his time is impeccable."

OWEN HALE

"What a great guy and wonderful musician. The first time I worked with him in Muscle Shoals, what he played was perfect. He's always coming up with new gadgets. He's going around to places, picking up things here and there. So what if it's a little milk jug; if it sounds good, he'll use it. Tom is musically one of my favorites. I hardly get to work with him because he overdubs most of the time, but I respect him so much. His sense of timing and his sensitivity to the music are wonderful."

KENNY MALONE

"Tom loves to groove and always plays something complementary, no matter what it is. I've always had fun playing with him."

TOMMY WELLS

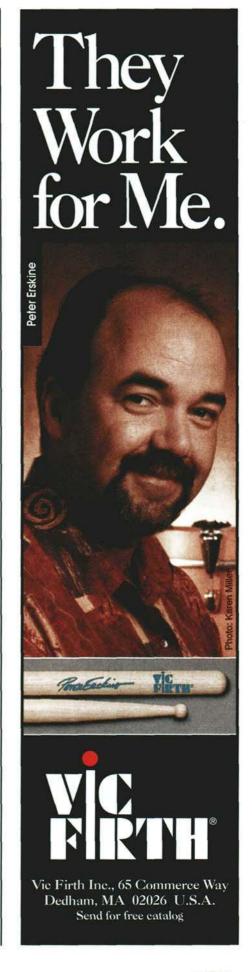
"I've known Tom for twenty-five years, since he was a house drummer in a bar band in Lake Ozark, Missouri. He's a great guy, and as a musician he always plays something that's right. I love Tom Roady."

it was a different kind of vibe. A lot of times the volume level is determined by the sound of that kick. We had four singers who really loved the very intimate, quiet vibe with acoustic instruments. I was very proud of it. Every night James would come back and shake my hand. He knew this was a little out of the norm for me and he really made me feel that he was glad I was there. I still listen to those tapes from the live show, and I'd love to do it again.

In '90 and '91 I played with James with Eddie Bayers on drums at the Telluride Bluegrass Festival. It took a lot of pressure off of me, and I enjoyed myself even more on those things. Plus, I love playing with Eddie.

RF: Why?

TR: He and I have the same sense of where 2 and 4 are. I played with Roger Hawkins on a daily basis for years, and he really instilled in me my sense of time. I



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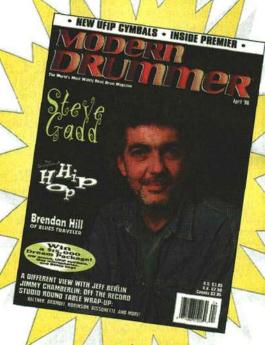
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P.O. Box 480 Mt. Morris, IL 61054 get to play with great drummers all the time. Paul Leim is another one. He has a different sense of feel, but we lock in real well because we listen to each other.

RF: What do you need from a drummer? TR: Obviously the time must be there. I think if a drummer and percussionist can really listen and sometimes talk about it, there can be a musical dialog. If we can see each other visually, that helps. Eddie and Paul are both very giving individuals. It's like we're having a musical conversation.

RF: What wouldn't you like from a drummer?
TR: I think I have a low tolerance for two things—if their time isn't really in sync with my sense of time, that is bothersome because it not only affects me, but it affects the other players and the music. The other thing is if they tend to want to play a little too much and they don't give enough space for me to work within—that's tough.

RF: You're talking about playing percussion in country music. You said you play a lot of shakers and tambourines. Is that to assimilate the hi-hat or to smooth that out?

TR: On one Vince Gill song, "What The Cowgirls Do," I used a cabasa and a mounted tambourine that I played with a stick, doing them all in the same pass. Carlos Vega—another drummer I love playing with—was playing 2 and 4 with 16ths on the hi-hat, and it rocked; you get this "lopey" thing doing that. A lot of times the shaker goes along with the hi-hat. If they want more going on feel-wise, like 16ths, they'll usually ask me to do that.

RF: I would think if you were playing 16th-note shaker, and a guy were loping a hi-hat, it would be contrary to the dynamic you were playing.

TR: It could be, so I might choose to do something else. I might choose to lay out in that one section. Knowing when *not* to play is really eighty-five percent of what I feel a percussionist is all about.

RF: Even when you grew up with busier music?

TR: Playing disco was fun because that was before drum machines, when everything had live percussion on it. You got to play a lot more. I was down in Muscle Shoals, playing with Roger Hawkins, and there was never a question of whether it would be too much. Roger is rock-solid and simple, but he always comes up with these killer fills that are so simple and right for the part.

RF: What about the Baked Potato? Didn't that afford you more of an opportunity to play?

TR: Playing with Don was always fun. I hated to have to leave that gig. That was the one gig where I left on my own because I needed to move someplace else to make a living. It was such a great experience to get to play jazz at a packed house that is there to really hear you.

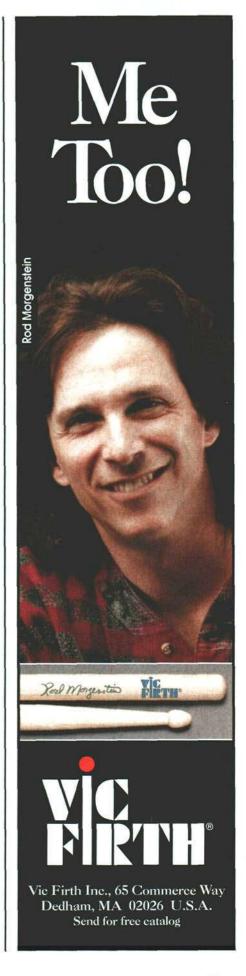
My wife got a job being a girl Friday for Quincy Jones and Peggy Lipton, and Peggy thought she was doing me a favor by offering me the job as his chauffeur when it came up. I thought about it for about five seconds and I said I couldn't. She was very upset because she thought it could lead to something, but I knew once anybody saw me as Quincy Jones' driver I could never be anything else. It turned out that I did more studio work in L.A. when I wasn't living there, because I came out to do Etta James, Roy Orbison, and a number of different things.

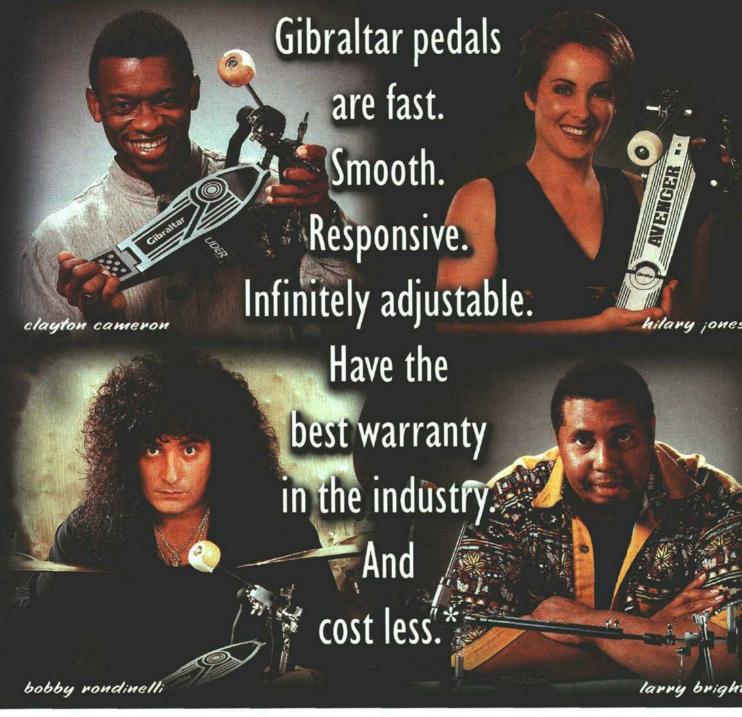
RF: There must be some readers thinking, "He left the Baked Potato to go to *Nashville?*"

TR: It had everything to do with finances and having a better life. All I ever wanted to be was a studio musician. I wasn't emotionally ready for New York, and I moved to Nashville to be closer to Muscle Shoals. where it had begun to die down a little. In 1985, I went back to Tennessee State University to take piano and theory. I got straight A's and finished the whole year in one semester. I had studied piano from seven to twelve and then a year and a half in L.A. with Earl Hatch. I was all ready to start my second year of piano and theory when the phone rang. Luis Conte had been playing with Paul Anka, and when he left, Paul called me to go back. He was offering \$400 a week more than I was making when I was with him before, and I was torn. Every one of the teachers said, "That's why all these kids are here; they're trying to get to the point where they can do that."

I took the gig, and as soon as I went on the road I got a call from Tony Brown to do Nicolette Larson, but I couldn't do it. I said, "Man, I've been wanting to work for you for three years since I moved to town." He's turned out to be one of my favorite people to work for.

RF: What makes a producer good to work for?





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AVENGER

INTRUDER

TR: The real key is to get the right players and let them play. The music originates from the writer of the song, but it's the musician who actually brings it to life. There are a couple of people who have come to town who nit-pick. At a certain point, it stops being music and becomes too much thinking and not enough emotion.

RF: I would imagine the more you are known, the more freedom you're given.

TR: I'm not a fiddle player or guitar player, so there is a lot less competition. It was really neat because Garth Fundis, who produces Trisha Yearwood, put the first song up and I asked, "What do you hear?" He said, "Tom Roady." I said, "How about congas?" He said, "How about bongos?" I jumped back and said, "The B word! The B word!" The engineer said, "What are you talking about?" I said, "When I moved to town thirteen years ago, I realized you don't say the B word until someone in the room mentions it first."

RF: Do you remember what song that was? **TR:** The album was *Thinkin' Bout You*. The song was "Fairytale."

RF: Can you recall any particularly special sessions?

TR: The first time I was really, really proud of what I had accomplished-and the process by which it got accomplished—was the Art Garfunkel album Watermark, which we did in Muscle Shoals in 1978. He had come down with Paul Simon to do a reunion of "My Little Town," and for two days the Muscle Shoals guys talked Paul and Phil Ramone into using me on the tracks. After two days, they had to get to the Grammy Awards in New York, and at the end of the day, they pretty much gave me ten minutes to come up with a part. I put a conga part and a cowbell down and they seemed happy with it. Then the record came out and they put my idol, Ralph MacDonald, on it. I was honored in a way.

About three months later, Art Garfunkel came back down. He and Barry Beckett produced a solo album, and Art used me. It was all Jimmy Webb tunes. Art would get into every phase of what a player was doing. For instance, on one song, "Marionette," it was obvious there would be some wood things. I had bamboo and other things like that and Art said, "No, that's hollow-sounding. Marionettes are

solid." Roger Hawkins had probably fifty worn down, beaten up *5B* drumsticks, so I took some string, tied it around the beads of the sticks, and hung them across a couple of microphone booms. Now Vic Firth manufactures these, but at the time I did this thing that was really cool. Art inspired me on a couple of other things with his suggestions. It was really a challenge, and when it came out, I was thrilled. It's one of the records I'm most proud of.

RF: Can you recall any particularly difficult sessions?

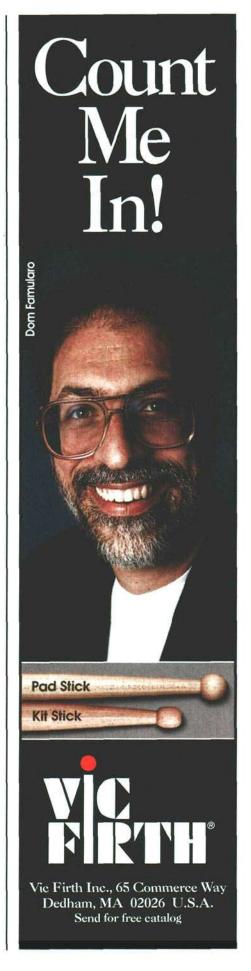
TR: I did a thing recently that was a solo piano all in rubato [elastic-like time feel]. It was very difficult; it didn't have a natural feel to it. It was one of the first experiences for me to see what that medium is like, and it amazed me. We were cutting percussion, guitar, and bass, trying to follow this thing, and as long as we got in the general ballpark, it was okay because they fiddled with it and fixed it instantly. That was a little frustrating and not a lot of fun. There was no click and we had to listen to it and try to sync in.

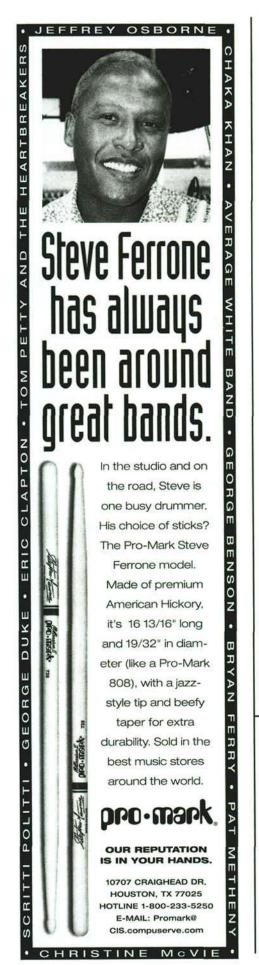
RF: Do you get a click in the studio or do you play off the drummer on overdubs? **TR:** I get the click, too. If the drummer is listening to a click, I feel we have to be in sync.

Slow shaker parts are hard to play, because you've got a lot of time between the front and back throws. The slower the tempo, the more arm you have to use. It becomes less of a wrist motion because you're having to go further away from your body. For a faster tempo, you're going to use a lot more wrist, finger, and hand control because you want to keep it tight and close in.

RF: You don't have that little ghosting effect when you just do that front throw? TR: Instead of playing to the mic' head on, turn sideways so the mic' is on either your left or right, at a ninety-degree angle from where you are. That way the mic' will pick up the front and back strokes.

I recently did a Matt Rollings solo album, which was one of my favorite albums. It was with Abraham Laboriel and John Ferraro, and Nathaniel Kunkle, Russ's son, engineered. He's amazing. On one song, he tried to get me to play shaker where you really didn't feel the attack on either side, almost like a synthetic thing. It's difficult, but you have to concentrate to





not go overboard on the forward or back strokes. It's almost more of a "liquid" feel.

RF: How do you determine what instrument to use and when?

TR: The characteristics of the instruments and what you're wanting to accomplish, sound-wise, determine which instrument you're going to use and how you're going to play it. The music dictates whether it's a hard or soft shaker. On one of Suzy Bogguss's songs, "Diamonds And Tears," I used ankle bells instead of a shaker. It gave the shimmer, but you still hear the feel of a shaker. It made it really fit in with the lyrics. A lot of times lyrics will dictate a sound or idea. After that session in 1978 with Art Garfunkel, I became much more aware of that.

RF: Let's talk a little about your heroes. You mentioned Ralph MacDonald.

TR: Ralph has been my greatest influence. The first time I was aware of who he was was around 1969 or 1970. The Rascals made an album called *The Island OfReal*, which is one of their last. He was on the double album before that too, and I was amazed at his playing. From that point on, everything I saw, from Bob James to Kenny Loggins, had Ralph playing percussion. He has great feel. It's obvious from his playing that his time is perfect. That is something that I try to emulate. His taste is great too—"Just The Way You Are," "Feel Like Making Love," all those things. I really hope to meet him one day.

Then there's Emil Richards, from the Wild, Wild West stuff. I didn't know until later that that was him. Paulinho [DaCosta] is great, especially on all of Quincy's and Michael Jackson's stuff. Lenny Castro plays with more heart than any other percussionist I know. All the Boz Scaggs

stuff, the Toto stuff.... We've actually gotten to work together a few times. Mike Fisher and I moved to L.A. about the same time. We definitely took different paths, but he's just about my favorite white congero.

Guys I really admire go back to some of the early Kenny Loggins stuff, like Milt Holland, Gary Coleman, and Victor Feldman—especially all the stuff he did with Steely Dan. He was amazing. For the R&B stuff, Eddie "Bongo" Brown and Jack Ashford were great. All Jack Ashford played was tambourine, and that's all he ever *needed* to play. If you listen to those tambourine parts, they're amazing. Of the new guys, Giovanni Hidalgo is *the* congero. But those older guys had a lot to do with my being inspired to play more than just drums.

RF: You are a huge proponent of the Zendrum. Tell us about it.

TR: That reminds me, another inspiration who had something to do with this is Walfredo Reyes, Sr. I've known him for ten years, and he has turned me on to all kinds of music to study. With regard to the Zendrum, his son, Wally, Jr., was in town rehearsing for the Traffic tour. The Zendrum people gave Steve Winwood one and Wally called and said, "Roady, you're going to freak out," because both he and his dad knew I was into electronics.

RF: What can you do with the Zendrum that you couldn't before?

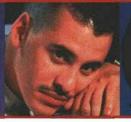
TR: You can play electronics with your hands and your fingers. I have a *drumKAT*, a *malletKAT*, and pads galore, as well as a Yamaha *PMC1*, but you could never play anything with your hands and your fingers on any of those. The Zendrum is the only instrument where a percussionist can really













Tito Puente

Carlos "Patato" Valdez

Giovanni Hidalgo

Marc Quiñones

Alex Acuña











Dennis Chambers

Chad Smith

Rob Affuso

Chris Trujillo

Matt Sorum











Tico Torres

Mike Portney

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Richie Gajate Garcia

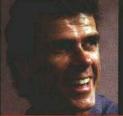
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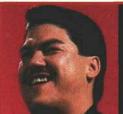


Ron Powell











Raul Rekow

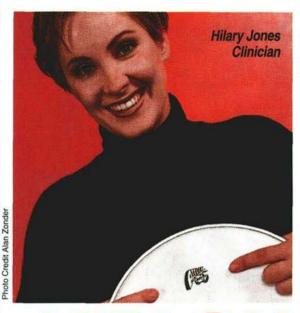
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play electronic and digital percussion with the hands and the fingers—and with dynamics that are scary. I thought the technology hadn't been attained, but these guys showed me it was there. The coolest thing is it's a great way to play digital drums, and it's mobile. You can be out where the guitar player is and you can still be playing a groove. But it's more than that. It's a melodic instrument, too. It can be anything you want it to be.

RF: Where does Nashville stand on electronics?

TR: They're not used to seeing it. Paul Leim and all the drummers trigger to beef up their sound. That's about the extent. Other than that, they get into machines like a keyboard player sequencing. I'm gradually trying to work the Zendrum into the scene here. It's a very major part of my career at this point. I love it. People are going to be amazed at what it can do.

RF: If Nashville is a little slow on the take,

RF: If Nashville is a little slow on the take, what role does this instrument play in your life?

TR: Hand drums are my first love, and that's what I do for a living. I hope I have at least another fifteen years to be able to play in the studios and on records. I want to produce my own music, and I think the Zendrum is going to allow me to do that. Futureman—Roy Wooten from the Flecktones—and I are going to be getting together to play. We'd like to do some clinics. It's amazing, everybody who picks up this instrument plays it differently. That's what's so great about it.

RF: Finally, what do you think is essential to a successful career?

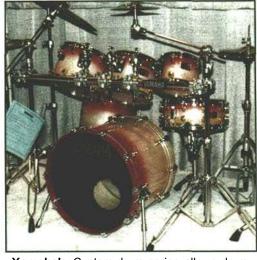
TR: Obviously talent and the ability to do the job, but your attitude and personality have a lot to do with it. Friendships are important. I've gotten more work from friendships I have with engineers, assistant engineers, and musicians. You have to be able to get along with people, and you can't lose sight of why you're playing music. You're playing music because you love music, and if someone is paying you, you're a thousand percent better off in the game. You have to love what you do and thank God for it. Not every musician can make a living playing music. I think I'm one of the lucky ones.



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Highlights of the 1996 NAM Winter Market

The 1996 National Association of Music Merchants (NAMM) show was—for the umpteenth consecutive year—the biggest ever in terms of exhibitor participation. And the drum and percussion industry was amply represented. In addition to all of the well-known "regulars," a bevy of new manufacturers was on hand to display a wide variety of products—some of which were totally original and unique. Here's a look at what was new and exciting at NAMM'96.



Yamaha's Custom drum series allows drummers to design their own kits from a choice of shell sizes and materials, lug designs, rim types, and colors. Also new: the entry-level Stage Custom series and the Ndugu Chancier signature snare drum.



After offering only snare drums for several years, the **Legend** line has been expanded to include complete highend drumkits.



Gretsch announced that lacquer finishes (as on this snare drum) are once again available on all their drums.



With three plies of maple and three of mahogany, **PureCussion**'s *MH* series is intended as an affordable mid-priced kit.

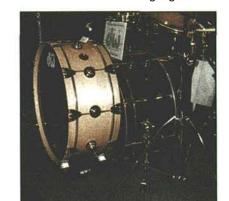


GMS now places their suspension system on the bottoms of their drums, and offers memory locks designed to match their hexagonal tom mounts. Also new: a painted champagne sparkle finish.



Peavey's Radial Pro 1000 kits feature wood radial bridges and eight lacquered or two oil finishes. Also new: moderately priced Radial Pro 750 and 500 drumkits featuring composite radial bridges and either lacquered or wrapped finishes, Radial Pro WOO chrome- or brass-shelled snare drums with maple radial bridges, and a line of stands.

DW's *Woofer* tone enhancer has an internal **May** mic' and is designed be placed in front of an amplified bass drum. Also new: a 6x10 *Side Snare* and new fine-thread tuning lugs.





Starclassic's Star Cast rim has been utilized to create the Air Ride suspension system for snare drums.



Ludwig now offers five-ply vintage-style Super Classic kits like this one, which features a script logo, white batter heads, and a champagne sparkle finish for a "retro" look. Also new: Rocker Jazz Series kits with smaller-sized drums.



Remo's Venwood kits feature stained wood veneers over Acousticon shells. Snare drum shells now feature bearing edges covered with ABS plastic for evenness and consistency.





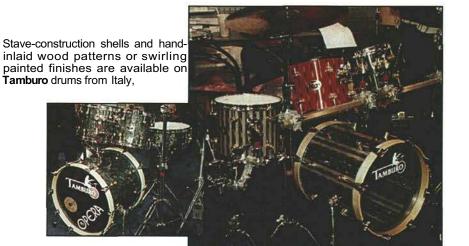
Tom mounts and legs, bass drum spurs, and even cymbal booms attach to drum lugs on Sonor's new Sonic Plus mid-price series. Also new: re-designed lugs and throwoffs on all snare drums.

From Slingerland: an eye-catching satin flame finish. Also new: a Bernard Purdie signature kit and Radio King Select drums (chosen for shell beauty) signed and numbered for collectors.





Premier offered a wide variety of new snare drum models.





A timpani-style floor tom was shown by Pork Pie Percussion. Also new: custom snare drums in brass and wood.



Pearl's Export Select kit features lacquer finishes and an included drum throne. Also new: Dennis Chambers, Omar Hakim, J.R. Robinson, and Chad Smith signature snare drums, and a totally redesigned series of bass drum pedals.



New SP (Symmetrically Plied) snare drums from **Noble & Cooley** are said to be "hybrids" between vintage and contemporary drums.



The Quick Change Artist snare from Various Artists Drums features top and bottom assemblies that contain all head-tensioning and snare-throwoff hardware—making drumshells instantly interchangeable.



Clear acrylic drumsets are once again being made by Fibes.



Wood Stock offers solid stave-constructed drums (in nine different woods) with three choices of bearing edges and shell thicknesses.



Mapex was displaying this Billy Cobham-style kit configuration in bird's-eye maple, along with a Carmine Appice signature snare drum.



Joe Montineri displayed this rich-looking red oak snare drum.



Trick Percussion Products introduced an all-aluminum-shell drumkit. Also new: carbon-fiber drumsticks.

Impact offered striking new finishes on their fiberglass drums, Monolith Composite drums displayed carbon fiber kits and a marching spare weighing

carbon-fiber drums with tinted shells and new snare drum lugs.

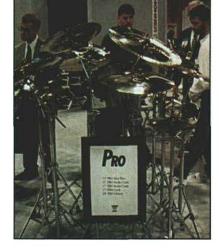


Zildjian's new Edge sheet-bronze cymbals feature special hammering and lathing and are priced between the Scimitar Bronze and A Zildjian lines. Also new: A Custom Projection Crashes. Classic Orchestral Selection hand cymbals, and a re-introduced 22" A Swish Knocker.





Paiste's "Signature" line now includes nine "Traditional" models designed to reproduce the "lost" cymbal sounds of the '40s, '50s, and '60s (along with a 6" splash, a 22" Dry Dark Ride, and an entire Concert/Marching series). Also new: small Sound Formula specialty cymbals, a resurrected 24" 2002 ride, several Alpha models including a 20" Flatride, and expanded 402 and 302 models.



Sabian featured these new Pro series models. Also new: a new look to the entire Hand Hammered series and a unique carrier for marching cymbals/hi-hats called the Cymbal



Among **Meinl's** esoteric Custom Cymbal Shop models was this 26" ride—along with mini-hi-hats and a unique 6" bell cymbal with rivets. Also new: Lightning series extra-heavy Touring Edition crashes and limitededition of Raker 10th Anniversary cymbals.

ditional Cymbals

The familiar Camber line was joined by new-comers Amati and Headliner (by Meinl) in the low- to mid-priced cymbal arena.



Both mainstream and esoteric cymbal sizes, shapes, and models were displayed

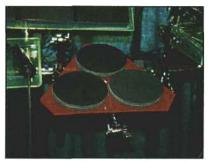


The Mel Lewis Signature Series from Istanbul includes a 21" dark ride with rivets, a 19" crash/ride, and hi-hats.

Electronics



The ATK Integrated Drum Trigger System from Alesis combines their DM5 drum module with seven dualtrigger pads (surfaced with Moongel), a kick trigger, a hi-hat trigger pedal, all necessary cables, and complete mounting hardware.



From Electronic Percussion Systems comes this triple-trigger pad, designed to be played by a hand percussionist.



Concept One Percussion's Undercover Series trigger pads are designed to be installed under the head of an acoustic drum-silencing the drum and serving as a trigger at the same time.



The *Trig*, from the **Bohning Company**, is a compact add-on single trigger unit.

A 500-sound "brain," four onboard mixer faders, a continuous hi-hat controzller, chokable cymbals, and a user-friendly sequencer are among the features of Yamaha's new DTX Electronic Percussion System.

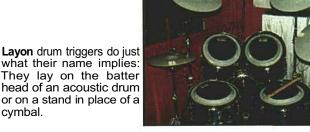




Trigger pads and kick and hi-hat trigger pedals formerly marketed by KAT are now being sold by the original manufacturer, Drum Tech.

dditional Electronics

Electronic percussion at the show included Roland's TDE-7K and TD-5K kits, the ddrum line (now distributed by Armadillo Enterprises), Hart Dynamics' Acupad and Simmons' Streamline trigger kits, the **Zendrum** *Z-Series* hand percussion controller, and head- and shell-mount triggers from Trigger Perfect.





Firth's new World Classics line features specialty sticks and percussion mallets designed by Alex Acuna, Bashiri Johnson, Sheila E, Martin Verdonk, and Duduka Da Fonseca. Also new: slit bamboo rods called Bams, sound-enhancing sticks and a bass drum beater system from Terry Bozzio, Charlie Watts and Chad Wackerman signature sticks, and Rod Morgenstein isolation headphones.



Aquarian's Super Kick batter and Regulator front heads are designed to control bass drum ring without the



The Beta 52 is the kick drum model in Shure's newly redesigned Beta series, Also new: the 57A (for snare drums) and the compact, pistoldesign 56 (for toms).





Ayotte has added a new series of drumsticks to its well-known drum line.





This unique pedal design from Airlogic Percussion replaces the entire spring assembly with a pneumatic cylinder. Air pressure in the cylinder can be adjusted to create the player's preferred "feel."



Regal Tip's Conga Sticks are flexible, leather-covered paddles that can produce all traditional hand-played sounds without risk to the players hands. Also new: Ultraflex wood-handled plastic brushes and Flares plastic multi-rods.



Pro-Mark's multi-rod models now come in four different sizes (from left): Thunder Rods, Lightning Rods, original Hot Rods, and Cool Rods. Also new: Platinum Americorps marching mallets, several marching drumstick models, and a series of practice pads.



Engineered Percussion now offers the *Axis-X* pedal. Slightly less sophisticated than the original Axis pedal, it's significantly lower in price.



Beato's Attitude drum bags bring a striking visual appearance to an otherwise utilitarian item.



Camber has combined solid and hollow chime bars for a unique sound.



Toca has heavily developed its entire line of congas and bongos. Shown here are Custom Deluxe wood drums in honey amber finish.



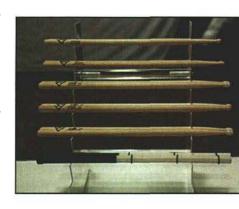
Colorful heavy-duty molded cases are offered in Humes & Berg's Enduro line.



Authentic Caribbean steel drums are available from Trinidad & Tobago Instruments.



Vater's new AcouStick (at bottom) is a multidowel stick surrounded by polymer strips, said to prolong the life of the dowels and provide a brighter sound on rimshots and cymbals. Also new: the Yambu Jazz timbale/percussion stick, and Power 5A, Power 56, and Session drumset models.





African and Afro-Cuban congas and bongos hand-made by Akbar Moghaddam (formerly of Valje Percussion) are offered by Sol Drums & Percussion.



Rhythm Tech introduced their affordably-priced Coda series of oak congas and bongos, featuring traditional rims and a mahogany finish. Also new: a mini-cabasa for hand percussionists.



Hardcase telescoping molded cases stress flexibility and affordability.



New Bantu African-style drums are available from LP Music Group. Also new: universal A Go Go holders and Conga Feet (bases for individual congas).



Meinl Percussion's Floatune congas now feature SSR comfort rims, True Skins select buffalo heads, and eight new colors. Also new: Livesound and Marathon timbales, Jingle-Guiros, wood & steel cabasas, a high-pitched plastic block, and a variety of small shakers.



Colorful prints have been added to the percussion bags available from Porcaro Covers.



XL Specialty Percussion's Protechtor case line now includes conga cases (at rear in photo) along with unique multi-drum designs.



Afena Akoma, African Percussion, Caribbean Rhythms, Final Chants Music Co., Headliner Percussion, Mambiza Drums & Percussion, Plugs-Perc, Rhythms, Shakka Shakerz, and World Percussion.

New drumsticks included a Lars Ulrich model from Easton, synthetic sticks from Main Line Equipment, S'Lamm laminated maple sticks (from Peavey), the relaunched Trueline brand, and Dennis Chambers, Roy Haynes, and Eric Singer models from Zildiian.

In drumheads, the Evans line was displayed by new owners J. D'Addario & Co., and Attack heads announced a signature head for new endorser Terry Bozzio.

Miscellaneous new accessories included drum microphones from Beyerdynamic and Sennheiser, internally adjustable snares from Big Bang Distribution, an improved clamp for the *Hot Hi-Hat Mic'* from K&K, the *Pad-A-Drum* rug from Pad-A-Rug Industries, the Beat Seat drumseat monitor from Roc-N-Soc, lighter, more flexible heat-resistant drum covers from Stay Cool Instrument Covers, and do-it-yourself drum-making kits from Stewart-MacDonald's Drum Makers Supply.

Lastly, a growing group of companies offering hearing protection devices and/or in-ear monitoring included Circuits Maximus, Garwood Communications, International Aquatic Trades, and Precision Audiotronics.



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Developing The Afro-Cuban Feel



by David Garibaldi



An essential rhythmic concept in Afro-Cuban music is having the ability to move back and forth smoothly from 4/4 to 6/8. This is often done in the context of soloing where certain phrases are randomly played in 4/4 or 6/8. This concept is very common in all types of Afro-Cuban rhythms and styles.

Many of these rhythms can be interpreted in straight 4/4, straight 6/8, or "in between," as is found in bata drumming and West African drumming. The feel that is produced by this concept is totally unique and is found in all musics of the Caribbean as well as South America and New Orleans. This rhythmic manipulation is more or less pro-

nounced depending upon which style of music you are listening to, but for sure that feel is there.

These styles are an untapped area for drumset players. When studying the rhythms of these regions of the world, it is very clear that all roads lead to Africa. There is a powerful African presence in *all* modern popular music!

The following exercises utilize this rhythmic concept, but in the *Talking Drums* way. The key to understanding how this works is in this first exercise. What you see written is the rumba clave in the top measure and the basic pulse written in the bottom measure. Two measures are written in 4/4 and two measures are written in 6/8. (Remember that the clave rhythm is a two-measure phrase.) Written in between these phrases is a very important equation—half note = dotted-quarter note. This marking means that the exercises stay in the *same tempo*. A great way to understand this rhythmic transition is to play the clave with one hand while playing the basic pulse with the other. Memorize the rhythms, then practice going back and forth from 4/4 to 6/8.

Play the first two measures of the exercise four times and then play the third and fourth measures four times. Repeat this as often as you need in order to strengthen your ability to hear the transition from one time signature to the other. At this point, try playing the exercises back-to-back so that the transition occurs every two measures. Remember that the clave is a two-measure phrase.



Play the previous exercise until you are comfortable with it. Whenever you are ready, proceed to the drumset exercises and rehearse them in much the same way that you rehearsed the clave part—one measure at a time, then putting both measures together repeating each exercise. This is very important! (L = left hand, R = right hand, F = foot [bass drum].)

In exercise 1 the left hand plays the stick across the rim while the right hand plays the floor tom much like you would to imitate a surdo; + = closed sound, O = open sound. Mute the drum by pressing the stick on the head as you strike it.



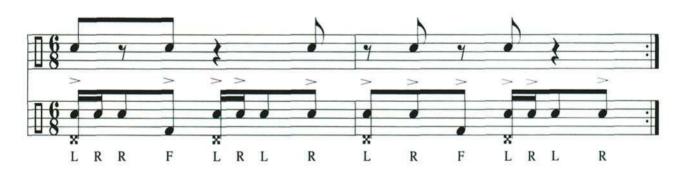
Exercise 2 is the same groove in 4/4. (Exercise 1 is in 6/8, exercise 2 is in 4/4.) Remember that the basic pulse is being played by the left-foot hi-hat in both grooves and stays in the same tempo.



Exercise 3 is in 4/4 and is a songo groove very much like what Ignacio Berroa plays in his video.



Exercise 4 is the same groove in 6/8. The left hand stick across the rim and the left foot hi-hat stay in the same tempo while the right hand snare drum and bass drum change from an 8th-note rate to a triplet rate.



A further step in this would be to move the hands around to different sound sources while maintaining the basic sticking. After you are able to play each exercise and can move back and forth comfortably, try playing them "in between" 4/4 and 6/8 together!







More Progressive Accents In 3/4

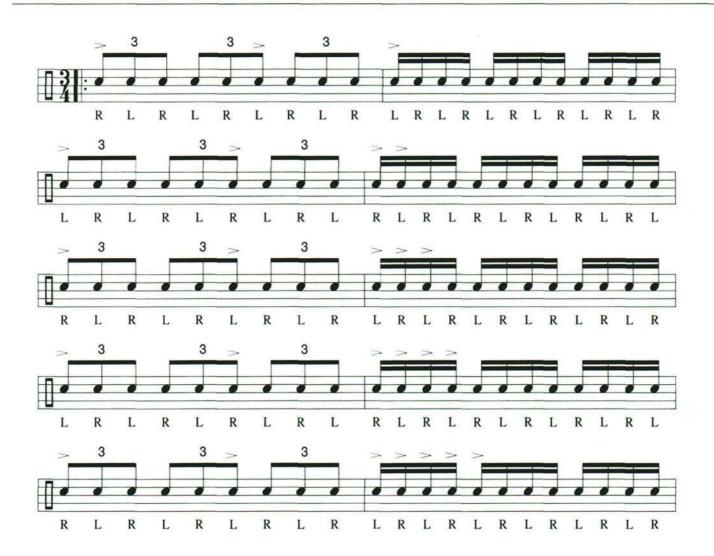


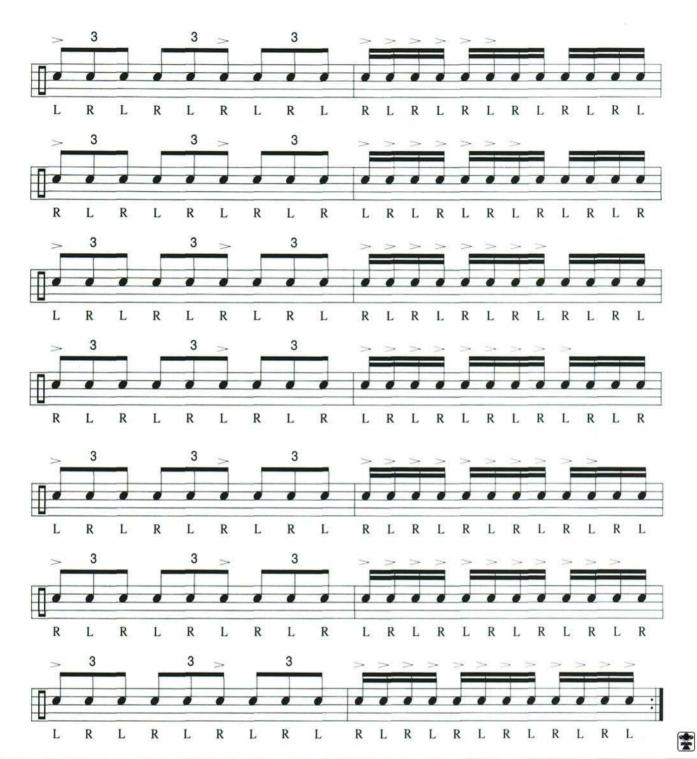
by Joe Morello Transcribed by Marvin Burock

This month's exercise is based on some of the ideas that were introduced in last March's "Progressive Accents In 3/4" article. This time, however, the progressive accents will be played on 16th notes and the accent pattern on the 8th-note triplets will remain constant.

This exercise is designed to be played as a unit, so rather than

repeating each line, you should play down the whole page. Remember to start out slowly and gradually work up the tempo, keeping your arms and wrists relaxed at all times. Feel free to experiment with various dynamic levels or try the exercise on the drumset. Good luck!









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Dave Grohl: "I'll Stick Around"

Transcribed by Vincent DeFrancesco



Dave Grohl has been riding high with his follow-up project to Nirvana, Foo Fighters, in which the drummer actually steps out front to play guitar and sing lead. Of course he also played drums on the Fighters' self-titled debut last year, and on "I'll Stick Around" Dave lays down a driving rock feel that is perfectly arranged for the track. (He also shows some nice bass drum technique on the 16th-note groove he plays throughout the riff sections of the























Avalon Pearl Super Ludwig

by Harry Cangany

Imagine it's the Roaring Twenties. For drummers, it was the era of the "trap set." A bass drum, a snare drum, one or more Chinese toms (no tunable tom-toms yet), woodblocks, a low boy (the predecessor to the hi-hat), and maybe a couple of small, thin cymbals made up the whole set. Not much attention was paid to the cosmetic appearance of the drums.

In the mid-'20s, however, drum companies began using plastic coverings (first known as Pyralins) to enhance the visual appeal of their drums. Leedy called their white covering "Marine Pearl"; Ludwig & Ludwig used the term "Avalon Pearl." In either case it was the same material, manufactured by

DuPont.

In addition to the covering, these companies offered another option to spice up the drummer's gear: a special golden coating that could be applied to all the metal work. (Plating with real gold was very expensive, so a gold- or copper-colored lacquer was applied on top of polished brass plating.) Leedy used the term "Nobby Gold," while Ludwig & Ludwig called their imitation-gold finish "Deluxe." Since chrome plating did not originate until 1929, the Deluxe/Nobby Gold finish was considered very classy.

The particular snare drum featured here is a Super Ludwig from 1928. Now, in order to avoid confusion, let me explain some of the history of Ludwig terminology. In the 1950s the Ludwig parallel-strainer snare was christened the Super Sensitive, and that name is still used today. However, from the '20s to the '40s the standard parallel-unit model was the Super Ludwig, while a parallel-unit model with a second set of snares under the top head was called the Super Sensitive.

By the time our featured drum was made, the Ludwig & Ludwig firm had been in business almost twenty years. The tubelug design had been in constant use since 1911; the snare unit had been used for four

Part of the collectibility of this drum lies in its design. But the other part is that it coincides with the first sale of Ludwig & Ludwig. Due to the advent of "Talkies" in 1928 (along with adverse worldwide economic conditions), drummers stopped buying drums and effects. U.G. Leedy saw it coming and sold his company to the Conn Band Instrument Company for \$950,000 in cash. A little later, William F. Ludwig, Sr. sold his Ludwig & Ludwig stock to Conn

for a million dollars worth of their stock. Yet another reason for the desirability of this drum is its status as a top-of-the-line wood-shell model. So much has been said and written about metal shells that we have to stop and remind ourselves that Ludwig & Ludwig was also a preeminent manufacturer of wood-shell snares. And from a collector's point of view, one can get more drum for the dollar in a high-end wood shell than from a high-end metal shell.

The Super Ludwig has ten lugs and a one-piece shell. Shells could be made of walnut, mahogany, or maple. Prior to the advent of pearl coverings, Super Ludwigs were either naturally finished or painted white or black. Ludwig stated that their

> paint was enamel rather than the more common lacquer.

Of historical significance here is the fact that toward the end of the 1920s drum companies began to manufacture ply shells. These shells were faster and less expensive to make than solid, one-piece shells. And, perhaps most importantly, they were uniformly round. Only Slingerland constantly made solid-shell

snares—the Radio Kings. (But that's another story.)

So, because of the early pearl covering, the Deluxe finish, the end run of Ludwig & Ludwig's solid-shell construction, and the cost, the Super Ludwig is a tremendous buy. Depending on the condition, such a drum should retail for \$500 to \$1,000 compared to twice that amount (or more) for a Black Beauty. There were six sizes available. I always stay with 14" diameters, but I have no particular preference for depth. Nationally, 4"- and 6 1/2"-deep models will bring higher values.



Candlebox's Scott Mercado

by Matt Peiken

With five years, two albums, and millions in sales behind his band, Scott Mercado still struggles with the concept of being a rock drummer.

"I really look at myself more as a jazz drummer playing in a rock band," says Mercado, who spent his formative years in jazz and classical study. "Jazz is where my head has always been, and it's been hard sometimes bringing that over to a rockformat. But that friction has a lot to do with how we sound, and I like to think the more jazz-oriented things I do help set us apart from other bands."

Candlebox's success is probably more attributable to hooks and melodies than to Mercado's hi-hat technique orfluency with ghost notes. Still, few chart-toppers show as much dynamic expression in a straight-ahead rockformat. The band gained momentum and notoriety in 1994 in the wake of Nirvana, Soundgarden, Pearl Jam, and Alice In Chains—groups it shared little more in common with than a Seattle address. Still, Mercado admits that he and the band—now touring in support of their second album, Lucy—probably wouldn't be where they are today without the national emergence of other Seattle bands.

"Seeing what was going on all round me really made me pay attention to rockfor the first time and sort of take it seriously. And I don't know if Madonna would have signed us [to her Maverick

GMS

Records label]," he says with a laugh. "But I think we've made our own way. Nobody can listen to us and call us grunge or say we sound like anything else coming out of Seattle."

MP: Why did you guys come out with a record so soon on the heels of your successful debut? I would have thought you could afford to take a little more time.

SM: It had actually been almost three years since the first album came out, and we'd been touring almost the entire time. It just seems like the time was short because we played very small, obscure clubs for a long time until the record started getting attention. It wasn't until we started playing with Rush and Metallica that we got some recognition. And radio and MTV didn't really break for us until about a year after the record came out.

Before everything started happening for us, we were already writing new material for the second record. As it turns out, though, none of those songs ended up making it onto *Lucy*. We wrote a couple of songs while touring that ended up on the new record, but most of them came from writing in the studio.

MP: I was actually surprised that *Lucy* took so long to break. I thought right away that the songs were strong, but the musician-ship—your playing, in particular—really stood out to me. The drums were so up-front and crisp. Did you spend a lot of time on the drum sounds?

SM: We spent three or four days just working on drums—and that was really all due to Kelly [Gray, producer]. He miked my snare drum in *three* places: two on top—one for grace notes and the other to open the reverb gate—and one on the bottom to catch the snare vibrations. I really appreciated that, because it highlighted my style. I'm constantly using grace notes, and Kelly picked up on that as one of my strengths. As a result, you can hear a lot of the subtle things in my playing.

The funny thing about Kelly, though, is the way he mixes. You never really know what's going to happen or how it will sound until you get the masters back. When I heard the final mixes, I thought it sounded a little muddy. But when Kelly mixes, he puts his mind toward mastering, and I was just blown away when I heard the masters. All the highs and lows came through, even in the subtle cymbal work.

MP: You studied at PIT in L.A. What did that do for your playing?

SM: Well, I'd pretty much been a rock player up until then, and I wanted to learn jazz—because all my favorite drummers were jazz guys like Jack DeJohnette and Buddy Rich. I was always blown

Karon Ma

away by their dexterity, and I wanted to be able to play drums like that. So I turned my back on rock just so I could listen more to jazz and intensely study it.

The facilities at Musicians
Institute are excellent. Even so, to grow as a musician and become good you have to be self-motivated. Almost every drummer I know from there went back to their day jobs after graduating. They had to make money. I was very fortunate in that right after going to MI, I went to the University of Washington, where I was immediately able to apply what I learned. I never graduated from there, but I studied jazz while I was there and, most importantly, I didn't just let my training go back on the shelf.

There were also two professors at the university who really inspired me. One was Tom Collier, who's one of the best jazz vibraphone players on the planet. He really turned my head around and blasted my ego. He would tell me, "Yeah, you sound good and you have a lot of good ideas. But your 1 isn't anybody else's 1." And it was true. Sometimes I'd rush, sometimes I'd drag, but after trading fours with the bass player, it would always be a Hail Mary for the 1.

try to show
that you can finesse
something and still be
heavy. You can blend the
finesse with the heaviness and come up with
something that's more
effective and
you
dynamic."
Hun

Tom forced me to sit down with those really horrible "Music Minus One" tapes. And instead of rebelling against it, I just accepted it as one of those things I had to work through. And about a year later, he paid me the ultimate compliment and invited me to do a gig with him. We showcased a lot of his material, which was really difficult. One of his pieces was in 11/16—really smokin', ridiculously fast—but he had the rhythms written out in sections of 4-3-4, which made it easier. That's something that Ralph Humphrey taught at PIT.

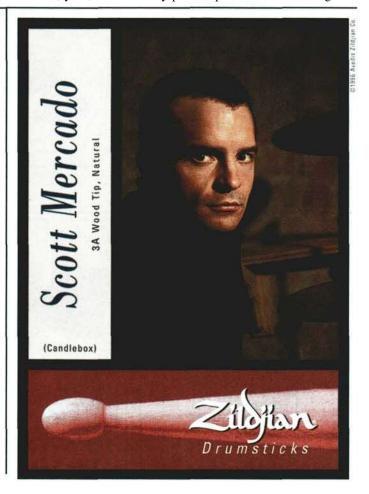
MP: With an odd time like 11/16, how do you treat your ride hand? Do you just play 8th notes so you're playing on each beat, or do you make it swing?

SM: It's been a while since then, so I have to think about it.... The sticking was something like RLRL-RLRL. The right hand plays the ride, whether it's the ride cymbal or the hi-hat, and the snare accents on the last stroke of each section. The bass drum just sort of anchors underneath all that.

MP: It sounds like sort of a David Garibaldi concept. I can actually hear a little bit of that in your playing with Candlebox.

SM: Oh, yeah, I've definitely picked up on some of the things he





talks about. It's cool that you picked that out, because it's not very obvious. Another guy I played with and studied under around that time was William O'Smith, who's Dave Brubeck's clarinet player. I played in the university's contemporary jazz ensemble under him and did some other concerts around town with him. I was also playing in the orchestra for different theatrical shows in the area.

MP: With all the work you were getting and the fact that your head seemed to be into a more sophisticated style of musicwhat made you turn back to rock?

SM: I made the mistake of seeing some bands play at the clubs around town. [laughs] It was right before and during the whole Seattle grunge explosion. I saw Soundgarden play after they'd just released Ultramega O.K., and I was really floored. These guys weren't like the typical rock band. They could play their instruments, and it was tight and powerful. I also saw some other bands that I really didn't think much of-but that have become huge. But listening to rock and playing it are two different things. Besides, at that time, I was still kind of in my jazz-snob mode. The

only music that mattered to me had some sort of technical validity to it. Now I have an appreciation for just pure rawness.

MP: What changed that for you?

SM: I have to admit, a lot of it was the success these bands all around me were having. Nirvana, Pearl Jam, Soundgarden, Alice In Chains—all these bands were selling millions of records. I'd lived in Seattle all my life, and suddenly people who went to the same parties I used to go to were making lots of money and having this huge impact on music. It was strange to me, and I asked myself, "Why is this music that doesn't sound cool to me taking off like this?"

The one cool thing about it, aside from the fact that it was happening in my own town, was that it was coming from real players—no sequencers, no drum machines. Back in the '80s, even though I was never into machines. I felt that a drummer needed to know how to use those things and how to play to a drum machine or sequencer in order to get a gig. But the grunge movement was a whole rebellion against that. Suddenly, drummers were drummers and mistakes were cool.

Looking back, I think it was one of the greatest things to happen to drummers because it reversed things. It became trendy to have a live drummer who no longer had to wear headphones and play to

MP: There didn't seem to be avenues for creativity in heavy rock music-or at least nobody was exploring those avenues until the Seattle scene happened.

SM: And it's guys like Matt Cameron and Jimmy Chamberlin who lifted the integrity of that kind of music to another level and sort of paved the way for guys like me to be able to do what I do now.

MP: Tell me about jumping from the jazz environment into Candlebox.

SM: I was just in a survival mode at that point. I worked in a software company, served espresso, and played here and there around the area. I never felt I'd be able to only play drums and make a living. I thought I'd always have to have a "real job" to pay the bills. I played with Sky Cries Mary and a couple of other obscure bands here and there, but I never took those situations seriously.

I never thought rock bands would ever







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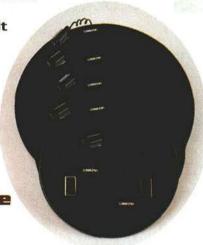
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RULES

- Submit standard-sized postcards only. Be sure to include your name, address, and telephone number.
- 2) Your entry must be postmarked by May 1, 1996.
- 3) You may enter as many times as you wish, but each entry must be mailed individually.
- 4) Winner will be notified by telephone. Prizes include shipping costs.
- 5) Previous Modern Drummer contest winners are ineligible.
- Employees of Modern Drummer and Simmons Services are ineligible.

amount to anything for me until I met Kevin [Martin, Candlebox singer]. I thought he had a great voice and the potential to go somewhere with it. We were in separate bands—and in fact he was the drummer in his band, but he wanted to sing. So we started a band called Uncle Duke. It eventually disbanded, but Kevin and I stuck together and found the other guys to form Candlebox.

MP: It's obvious from listening to the two Candlebox records that you're coming from a different area musically than the other guys are. Is it difficult to find a common thread to work from?

SM: It can be. To this day, a lot of times Peter [Klett, guitarist], Bardi [Martin, bassist], or Kevin will hear something different in the music, and they'll ask me to play something just flat-out heavy instead of finessing it. I try to show them that you can finesse something and still be heavy, or that you can blend the finesse with the heaviness and come up with something that's more dynamic and effective.

But I also had some learning to do if I was going to meet them halfway. I went

out and bought a bunch of albums—like Hendrix, and some records from the modern Seattle bands. I also started listening to rock radio, which is something I never really did much of before. I had to learn where some of this music was coming from. But at the same time, I was never going to become one of these other drummers.

Even now, they sometimes tell me I'm stubborn about the way I play or do things. The hardest thing for them to work through, I think, has been the grace notes. In rock 'n' roll, it's hard to even *hear* a ghost note, let alone appreciate one. That's especially true when you're playing live. So one of the things I've tried to do is play the grace notes more powerfully and up front, which isn't an easy thing to do if you're right-handed and playing the snare with your left hand.

With the song "You," you can hear a lot of the grace notes through the verses and even into the chorus—although you have to listen for them. But the important thing with grace notes is that you can *feel* them. I try to tell the guys that. When all is said

and done, 90% to 95% of the time they're thrilled about the way things come out. But sometimes there's a compromise involved. For example, "Butterfly" on the new record is basically a drum part that Kevin wrote. It's a great song and the part worked, so I wasn't going to argue about it or try to change it just because I didn't come up with the part.

MP: Is there a difference between the first and second records in the way you approached your drum parts?

SM: For the new record we wanted a sound that was more "live" and less "produced." Kelly miked everything pretty much the same way, but we did some different things with the tunings and we didn't freak out if the drums were ringing a bit too much or sounded a bit too flat. It was more of a natural thing, and that's part of the reason why this was a more enjoyable record to make. A lot of what you hear on *Lucy* was done in one to three takes—unlike the first record, where it was, "Let's try it again" and "Let's try to make it perfect."

On the first record, I used a click on



almost every tune, with the exception of "Rain"—which is meant to speed up toward the end-and a couple of other songs. I recorded the song "Don't You" to a click without music, entirely by memory. The funny thing about that song was that Kelly was hearing something that nobody else was. I think the only songs I used a click on during the Lucy sessions were "Amazing" and maybe "Understanding." Another thing we didn't do for Lucy was lay down scratch tracks [supporting parts for the drummer].

MP: You've played in some challenging and diverse musical situations. Is Candlebox satisfying for you from that end?

SM: Absolutely—mainly because the other guys in the band encourage me to do what I want to do. Even though the music I listen to isn't the music they listen to and it's sometimes hard for them to see where I'm coming from, they're usually very happy with what I've done with my drum parts. And I think the unique thing about this band is that we're all coming from different areas, yet we somehow manage to find a place in the middle that's special to all of us and sounds distinct.

Of course I love playing with other people, too. It's impossible to do that while we're touring—and we'll be touring probably all the way through 1996 if the album does well. But I still like listening to jazz and some old music, and I'd like to be able to keep my hand in that. I've also been fooling around with the hammer dulcimer and I'd like to find a place to use it more within this band.

Candlebox probably will always be a rock band, but I see us stretching out more—experimenting and exploring. We never want to be wrapped up in part of a trend, because it's not healthy for us as a band or as individual musicians. We were sort of both lucky and unlucky coming from Seattle-lucky that there was some attention paid to the bands in this area, but unlucky because some people think we're probably just another grunge band without even really listening to us. But we know that's not us at all, and as long as we're musically satisfied, this is where my head's going to be.

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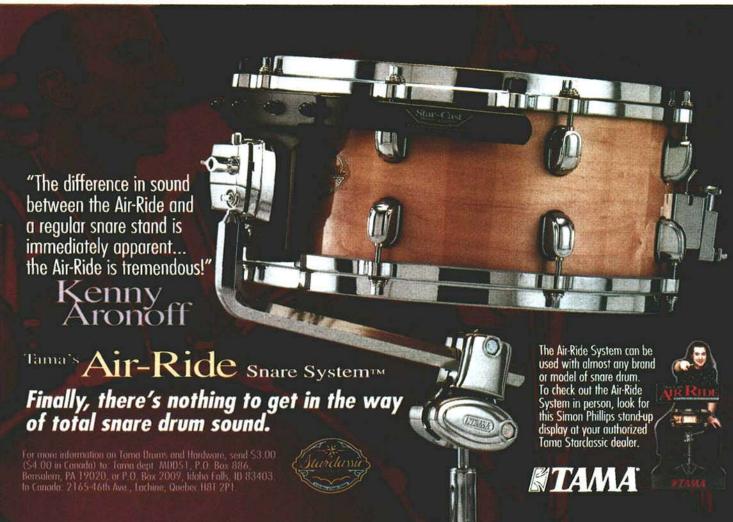
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Guitar Center National Drum-Off Winners

hrough the second half of 1995 the Guitar Center music-store chain sponsored a National Drum-Off competition. Several local competitions were held across the country to determine regional finalists. Those finalists were flown in to Los Angeles recently, where they competed (along with a Southern California finalist) at the House of Blues nightclub to determine the best amateur drummer in the nation.

The celebrity judges for the Drum-Off (Chad Smith, Dave Abbruzzese, Stephen Perkins, Simon Phillips, Joe Porcaro, Carmine Appice, and Peter Erskine) had a difficult time determining a single champion. Ultimately, they voted to a tie between the two talented drummers presented here. In addition to their inclusion in *Modern Drummer*, the winners were presented with substantial merchandise prizes, and were given the opportunity to appear on L.A. radio station KLOS's Mark & Brian Show, where they played drum solos and were interviewed by the morning DJ team (who also play drums). In all, each drummer earned a terrific personal accolade—as well as a substantial career boost.



(At front, left to right): Steve Bankutti (co-winner), Stephen Perkins, Dave Abbruzzese, Tony Royster, Jr. (co-winner), Rich Redmond (Texas finalist), Simon Phillips, Steve Ross! (No. California finalist), Chad Smith, Todd Waetzig (Boston finalist). (At rear): Carmine Appice and Steve Smith.

Steve Bankutti



Steve Bankutti began identifying with the drums as a child, when his father (who is not himself a drumkit around the house for some reason." Though he played on pads and snare drum in elementary school, Steve didn't move to the kit until high school. But from that

point he made up for lost time. Originally from the Boston area, Steve graduated Magna cum Laude from the Berklee College of Music. He also studied with two of Boston's great drum gurus: Alan Dawson and Gary Chaffee.

In 1987 Steve had the opportunity to perform with the Tommy Dorsey Orchestra in the PBS special *Sentimental Swing: The Music Of Tommy Dorsey*. The event featured Mel Tonne and special guest drummer (and Dorsey alumnus) Buddy Rich. It was to be Buddy's last public performance. One number featured Steve on drums while Buddy sang!

Since moving to L.A. in 1991, Steve has maintained a busy schedule doing a variety of gigs that have included jingle and CD sessions, casuals, drum programming sessions, and jazz and original rock showcases. He's been doing all this playing on a DW kit with Zildjian cymbals.

Most recently, Steve has been working extensively with his original rock band, Zelda. Having built a large following playing The Roxbury on L.A.'s Sunset Strip, Zelda has generated a strong industry buzz in the A&R community as well. Capitalizing on that buzz, Steve has just completed tracks for a forthcoming Zelda studio release—with a label deal being his ultimate goal.

Tony Royster, Jr.



At the tender age of eleven, Tony Royster, Jr. is already an experienced professional with enviable chops and a distinctive style. At the age of three he accompanied his guitar-player father to a gig one day—where he hopped behind the band's drumkit and began playing a beat. His parents recognized and encouraged his talent, and he was soon entering—and winning—talent shows in his home town of Ft. Knox, Kentucky. When his family moved to Germany (as a result of

his father's military career), Tony played outdoor festivals throughout the country, accompanied by his father on guitar. Later, a bassist was added, and young Tony started gigging in earnest—at the age of nine.

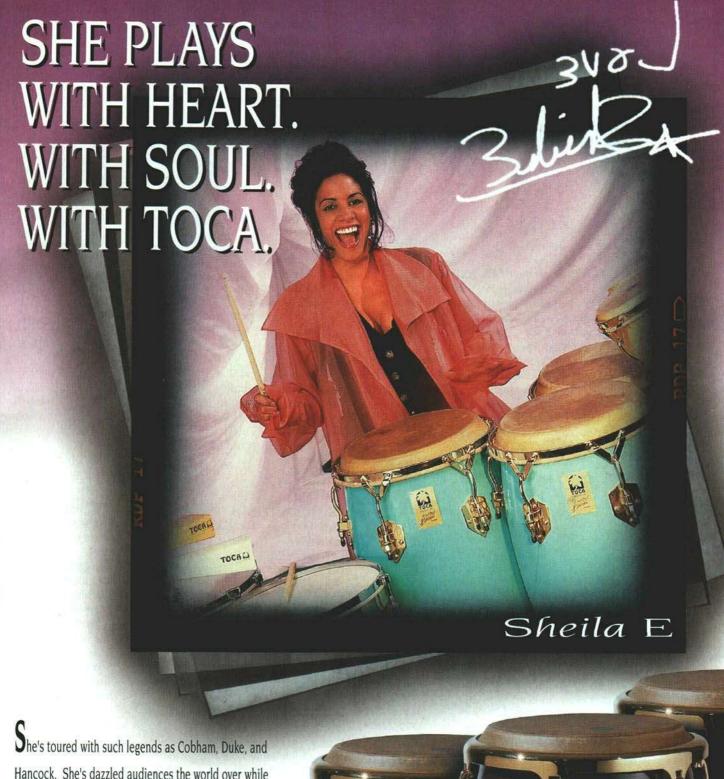
Since then, Tony's talents have brought him to the attention of the drumming industry. He now is an endorser for Pearl drums, who sponsored an appearance by Tony at Thoroughbred Music's Florida Drum Expo this past October. At that performance he played (with a musicality that belied his age) to recorded tracks in bebop and funk styles. He also demonstrated exceptional soloing skills. Tony's drumming at the Expo floored both the audience and the other artists on the bill—all of whom commented that he was obviously a talent to watch.

Besides his abilities on drums, Tony is also an honor-roll student. Although only eleven, he's already looking ahead towards college—and beyond. With no shortage of ambition, Tony wants to be both a professional drummer and a doctor!

If you'd like to appear in *On The Move*, send us an audio or video cassette of your best wok (preferably both solo and with a band) on three or four songs, along with a brief bio sketch and a high-quality color or black & white close-up photo. (Polaroids are not acceptable. Photos will not be paid for nor credited.) The bio sketch

should include your full name and age, along with your playing style(s), influences, current playing situation (band, recording project, free-lance artist, etc.), how often and where you are playing, and what your goals are (recording artist, session player, local career player, etc.). Include any special items of interest pertaining to what

you do and how you do it, and a list of the equipment you use regularly. Send your material to On The Move, Modern Drummer Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009. Material cannot be returned, so please do not send original tapes or photos.



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Falk Willis: dr Dewey Redman: sx Johannes Weidenmuller: bs Ethan Iverson: pno

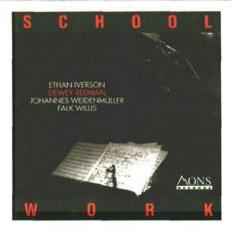
It is astonishing to think that drummer Falk Willis was only twenty-two when this CD was recorded in 1993, because he plays with an overall musical vision and concept of jazz that are much more mature than his age would indicate.

Willis doesn't miss a beat on "Dewey Eyed, Dewey Played," supporting and accenting with a bold confidence, always sensitive to the colors and textures around him. On Iverson's "Red Wing" the drummer is slippery and sinister, breaking things way down on his solo—not afraid to halt the action, but making sure the engines don't shut down altogether.

Yeah, but can the kid play brushes? Darn right he can; just listen to Ellington's "I Got It Bad." He even tosses in some neat brush/stick combinations later on.

A native of Munich, Germany, Willis is a responder with a free pair of hands. He has a sense of humor that reminds me of Philly

Joe Jones, he's got a great sense of swing, and he gladly shares frequency ranges with his bandmates. He's also got groove, touch, a daring sense of "out," and ideas that sometimes sound like street funk.



Willis, Iverson, and Weidenmuller were a working trio in New York before this recording, and they play beautifully together. As for Dewey Redman, he fits into this situation perfectly as the lyrical and adventurous lead. It will be a pleasure to listen to this collective's collaborations in the future—and in particular to the ideas and inspiration of Falk Willis.

Robin Tolleson

CLUSONE TRIO

I Am An Indian (Gramavision 79505)





Ban Bennink: perc, hrm, vcl, pno, electronics Ernst Reijseger: cello, vcl Michael Moore: al sx, bs clr, cl,

You may know Dutch drummer Han Bennink's reputation as an entertaining wild man. Here's a chance not only to savor that side of his personality but also to appreciate the depth of his musicianship. In the world of free improvisation, where equipment and outrageousness often substitute for chops, Bennink stands out as a true player. His Krupalike tom-toms; irrepressible

clicking, surging, colliding, exotic coloring; vocal commenting; unrestrained manipulation of his instruments; clean, fast hands; logical, musical solos; smart brushwork; and unrelenting sense of swing keep the music joyously alive and, yes, the live audience fully engaged.

Clusone's concert program alternates between group improvisations and interestingly arranged covers by such giants as Irving Berlin, Duke Ellington, Herbie Nichols, Bud Powell, and Dewey Redman. Graceful melody and elegantly understated harmony are ever present, Ernst Reijseger's cello functioning not only as an ample bass instrument but also as the occasional guitar, ukulele, and sitar.

If in the past you've shied away from the bad intonation and sloppy noodling that so often infect this genre, be assured that IAm An Indian is an improvisational date that Buddy Rich probably would have loved.

Hal Howland

VARIOUS ARTISTS

In From The Storm—The Music Of Jimi Hendrix (RCA/Victor 09026-68223-2)

\$ \$ \$ \$ \$ \$ \$



In From The Storm will get lots of notice for its guitar-great line-up, which includes Carlos Santana, Steve Vai, John McLaughlin, and Brian May. Yet this disc also features a partial who's who of contemporary drummers.

Vinnie Colaiuta backs Sting, McLaughlin, and Dominic Miller on one of the disc's most impressive cuts, a cover of "The Wind Cries Mary." Absent the orchestral backing found on many of the other tracks, this stripped-down version of one of Hendrix's most gentle songs gets much of its atmosphere from Colaiuta's cymbal work.

"Burning Of The Midnight Lamp," featuring Dave Abbruzzese, combines a soft orchestral arrangement with heavy rock jams. Dave handles the double-duty well, also playing true to the harder Hendrix sound again on the title track.

In the album's loosest interpretation, Dennis Chambers joins Buddy Miles, Bootsy Collins, and others for a funked-up version of "Purple Haze." This arrangement does not afford Chambers the opportunity to show his chops, however, and through much of the song it is difficult to discern where Dennis is playing and Collins' drum loops are used. Miles, who drummed with Hendrix in Band of Gypsies, handles vocals on this track and on "Have You Ever Been (To Electric Ladyland)."

Tony Williams plays on five tracks here, with "Rainy Day, Dream Away" and "Bold As

melodica

Love" his most notable performances. Tony jazzes up the timekeeping and plays a number of elegantly tight and precise snare rolls on the first of these tracks, while he provides some appropriately heavy fills at the end of "Bold As Love." Tony's patented rolls are also predominant on "Spanish Castle Magic," and he also plays on "Have You Ever Been (To Electric Ladyland)," though this version leaves him little room for fills or improvisation. Williams then joins Richie Garcia to provide the percussion on the short "... And The Gods Made Love."

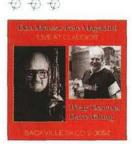
Cozy Powell plays with Brian May on the album closer, "One Rainy Wish," matching the Queen ax-man's ability to combine a mellow acoustic sound with a much heavier electric jam for a complex yet cohesive arrangement. Powell gives this song much of its fire with rapid snare fills and snareaccented cymbal crashes.

Rock music done with orchestral arrangements is a tricky endeavor; in unskilled hands this approach can result in elevator music. But producer/engineer Eddie Kramer, along with this all-star line-up and the London Metropolitan Orchestra, instead create a memorable tribute. The orchestral sections, often played opposite high-profile guitar playing, may leave little room for the drummers to get busy. (Listeners hoping to hear bigkit drum solos will instead be treated to more contained displays of exceptional skill, and most of the tracks here feature tight, precise, single-stroke rolls on snare or one or two toms at most.) But the drummers here do give a good lesson on playing to fit the music rather than showing off chops, resulting in an excellent collection of top-rate musicianship and interpretation.

Harriet L. Schwartz

DON MENZA/ PETE MAGADINI

Live At Claudio's (Sackville 3052)



Pete Magadini: dr Don Menza: tn sx Wray Downes: pno Dave Young: bs vln

This is a tasteful and often exciting set of bop standards and originals featuring one of our best-known and leastrecorded colleagues. Pete Magadini, famous among drummers for his pioneering books on polyrhythms, plays elegantly here for a mainstream audience. He pushes the group with fluid time and frequent commentary, recalling such greats as Max, Philly Joe, and, when fully charged, Elvin.

Magadini's fours on "Confirmation" are smooth (and marked by the doubletime penchant he shares with co-leader Menza), even if they go on a bit past their ability to surprise. In bold contrast stands the beautifully relaxed, adventurous, and colorful one-chorus essay on "I Mean You." Five cuts into the album, on his own

"Pete's Blues," Magadini finally digs into his polyrhythmic resources, both solo and as an accompanist. His "2080 Blues" closes the evening with a debonair drum intro and a modal Trane-like theme.

Wray Downes creates glistening arcs in his solos, and he cannot be held accountable for his instrument's poor intonation. The equally capable Dave Young, however, can.

Hal Howland

TONY MACALPINE

Evolution

(Shrapnel SH-1087-2) \$ \$ 6



Mike Terrana: dr Tony MacAlpine: gtr, kybd Tony Franklin: bs

Tony MacAlpine has lived his monu-metal musical career in relative obscurity, wowing guitar groupies while otherwise going unrecognized beyond a footnote in the greater encyclopedia of hard music. Yet even though MacAlpine's overall musical expression is basically voiceless, Mike Terrana delivers a tasty, energetic, and challenging performance on Evolution, showcasing not only a physical dexterity, but an emotional one too.

You can't have a metal album-certainly not an allinstrumental one-without some requisite racy double kick and sinele-stroke rolls, and

Terrana delivers his quota early on here. But he makes an even greater impression with his ever-present musicality: From his choice of cymbals and the way he hits them to the notes he leaves out, he continually adds something interesting to the mix while steering the band away from what could easily have turned into a three-for-all.

Ultimately, though, there's little Terrana can do to spice up this bland soup. Despite his sixstring skills, MacAlpine has never shown he can compose compelling, imaginative music. If Terrana's talents continue to go undiscovered, perhaps it's because the only people listening are guitarists.

Matt Peiken

TODD DUANE

(Shrapnel SH-1088-2) \$\phi \phi \phi \phi \phi_2



Paul Thompson: dr Todd Duane: gtr Scot Sutherland: bs

Newcomer Paul Thompson (not the ex-Roxy Music/ Concrete Blonde drummer) lays down some impressive grooves on the self-titled debut album by guitarist Todd Duane. A graduate of the Music Institute Of Technology in Los Angeles (as is Duane), Thompson spent a year working for Prince at Paisley Park studios, where his education in drum sounds with New Power

SIGNIFICANT OTHERS

Drummer RAY POLLARD and percussionist/vocalist MIKE DILLON keep the rhythms simple but groovy on Billy Goat's self-described Latin/sonic go-go punk-funk album Black & White (Mercy Records). Ex-Waits/Costello/Reed percussionist Michael Blair produced Scandinavian percussionbased trio ANITAS LIVS' truly unique blend of folk, ethnic, and electronics, Wild World Web (Slask Records). The Mistakes are Henry Kaiser, Mike Keneally, Andy West, and drummer PRAIRIE PRINCE, and on their giddily out-then-in-then-out-again self-titled debut (Immune Records), Prairie's skipping in and out of time and tone is just swell. Gramavision has released drummer/leader BOB MOSES' wonderful Visit With The Great Spirit as well as Anthony Davis's groundbreaking Episteme (with drummer **PHEEROAN AKLAFF**) for the first time on CD.

RATING SCALE $\oplus \oplus \oplus \oplus \oplus$ Excellent ⊕ ⊕ ⊕ ⊕ Very Good ⊕ ⊕ ⊕ Good Fair De Poor

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Generation drummer Michael Bland led him to develop a powerful funk-rock technique. In addition, kit studies with Casey Scheuerell and Joe Porcaro lead him toward a freeflowing jazz-influenced approach, on display on the cut "Snap Crackle & Pop," which features a Neil Peart-meets-Jack DeJohnette ride cymbal section before going into Duane's metal fusion groove.

While many of the heavy guitar trios these days tend to fall into two camps—Steve Vai-like or Tribal Tech-sounding—Duane's group sounds a little closer to classic jazz-rock, with Scot Sutherland lending positively Pastorius-like popping bass lines, like on the album-closing "Honeysweet." The first two tracks, "Poison

Ivy" and "Purple Umbrella," have fiendishly intense drum grooves, but this is not your run-of-the-mill metal-jazz. For instance, Thompson opens "Purple Umbrella" with a triplet fill that shows close attention to both Steve Gadd and Ginger Baker, while his open hi-hat reflects some heavy listening to Al Foster with Miles Davis. At twenty-six this

guy's awfully talented; what's he doing in Des Moines?

Well, the answer, of course, is playing drums and paying dues; hopefully Duane's group and Thompson's other projects will bring him to the attention of the drum world sooner rather than later.

Adam Seligman

MORE SIGNIFICANTS ('95)

Looking back on CD stacks from '95, I'm already waxing (or hard-disking?) nostalgic. The maven reviewers have long since listed their year-end Top Tens, but I'd like to tip my hat to 1995's overlooked gems, the lesser-known discs denied the media spotlight they deserved. **Dave Dobbyn** is a major rock/pop figure in his native New Zealand, and *Twist* (Tristar Music) is his smart, tuneful bid at breaking big in the States. **ROSS BURGE** and **PETE THOMAS** laid down the sweet-spot drum

tracks. Vieux Diop (pronounced "Via Jo") released a gorgeous self-titled album (on Triloka Records) blending Afro-pop and folkloric sounds and featuring colorful percussion by KARAMBA DAMBAKATE and LEOPOLDO FLEMING and superb kit work by MARQUE GILMORE. Legendary Chuck Berry pianist Johnnie Johnson puts the "roll" in rock 'n' roll on his rollicking Johnnie Be Back (MusicMasters) featuring drummers JAMES WORMWORTH, STEVE JORDAN, and MAX WEINBERG. Last spring, the jazz world lost pianist Don

Pullen, and his Live.. Again (Blue Note) is a testament to his adventurous brilliance; drummer J.T. LEWIS is thrilling on this Montreaux set. It's a mystery why jazz saxman Billy Harper remains underrated; Somalia (Evidence) showcases his fearless tenor soloing backed by the cascading double-drums of HORACEE ARNOLD and NEWMAN TAYLOR BAKER. Oh yeah! I'm not sure if the media covered this one, but a guy named Ringo played on a single called "Free As A Bird." Nice feel; kid's got a future.

Jeff Potter

BOOKS

GUIDE TO VINTAGE DRUMS

by John Aldridge (Centerstream/Hal Leonard) \$24.95



Author John Aldridge says he wrote this book for collectors of vintage drums. But even non-collectors (like me) who came up in the era in which Ludwig, Gretsch, Slingerland, Rogers, and Leedy were the prominent manufacturers and who have ever owned products made by those companies will find this book interesting. The book contains chapters on all the major American drum companies plus smaller manufacturers such as George B. Stone, Duplex, and Camco, and also deals with cymbal companies—notably the relationships between various members of the Zildjian family over the years. There are also interesting chapters on *Black Beauty, Gladstone*, and *Radio King* snare drums, as well as on World War II drums with wooden lugs, collapsible drums, and cocktail drums.

The book is generously illustrated with patent drawings, catalog pages, and photos. The catalog pages in particular are filled with delights ranging from outrageous advertising claims ("a fancy finished drum...will greatly improve appearances and your earning capacity") to an offer from Ludwig to send you their *New Era Sensitive* snare drum to try out upon receipt of "two dollars as evidence of good faith." It's too bad that none of the photos of vintage drums are in color, and the book is peppered with typos (e.g., George Laurence [sic] Stone; a reference to a 9x13 floortom). But overall it's fascinating reading for anyone interested in the history of American drums.

Rick Mattingly

PERCUSSION DISCUSSION

by Dennis DeLucia (Row-Loff Productions) **\$40**

Dennis DeLucia is one of the best-known personalities in the field of marching percussion. From his days with the Bayonne Bridgemen Junior Drum & Bugle Corps and Sunrisers Senior Drum & Bugle Corps to his current association with Magic of Orlando, he has instructed and arranged for some of the top drum lines in the activity. *Percussion Discussion* is a thorough compilation of his years of experience.

The spiral-bound "master edition" is 168 pages long and includes a 26-minute audio cassette. Four "student books" are also available (\$10 each) covering the sections on snare drum, multi-toms, bass drum & cymbals, and pit percussion.

DeLucia starts at the very beginning (how to hold the sticks, how to read music, etc.), continues through the rudiments and ensemble warm-up exercises, and ends with three cadences and the drum feature "Chelsea's Dance." He also includes a section on drumset grooves (or how a marching percussion ensemble can simulate the sounds and rhythms of a drumset).

Scattered throughout the book are "hot tips," "words of wisdom," and "DeLucia-isms" (personal observations). There are also pictures, diagrams, and plenty of musical examples. He also includes a section on the instruments (featuring recommended equipment models and sizes).

This book is a general marching percussion text for beginning- to intermediate-level students and their teachers. For someone unfamiliar with contemporary marching percussion or for a young student, this would be an excellent place to begin. In contrast, if someone has already spent some time in the marching activity, he or she may find this book rather elementary.

DeLucia has added a useful (and "user-friendly") textbook to the shelves of percussionists, both on and off the field.

Andrea Byrd



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On Broadway In Your Hometown

by Peter J. Tenerowicz

The last theater announcements have been made and the house lights have been lowered. Backstage, performers are ready for their opening scene. The glow of music-stand lights silhouettes the conductor, and your drumsticks are raised in anticipation of the beginning of the overture and another musical-theater performance.

The excitement of Broadway? A road trip by big-city professionals? Maybe. But more often than not it's the start of another evening of local community or school-based musical theater. Talented amateurs and semi-professionals have come together to produce and present a Broadway musical a world away from the glitter of New York or L.A. This is your chance to gain some valuable drumming experience in an environment quite different from the usual bar or wedding scene.

Some of our most memorable and rhythmic music has come from the musical theater. *Guys And Dolls, Showboat, 42nd Street, Jesus Christ Superstar...*the list goes on and on. One hit song after another started out on Broadway before making its way into musical history.

While Broadway shows have all been produced on a local level with just piano, the shows and the music really come alive with the addition of drums and percussion, along with other instruments. A typical orchestra for this type of production would be acoustic piano, electric keyboard covering bass and bell parts (and perhaps synth-strings), and drums. A trumpet

and someone doubling on sax, clarinet, or flute is also common. This may be expanded up to a full 20-piece orchestra (if the production is big enough and if space and sound considerations can justify it.) In any event drums or percussion are rarely omitted. A good "pit band" can really make a musical come to life!

Usually these productions start with music and dialog rehearsals that begin many weeks in advance of opening night. Singers

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and dancers practice with a rehearsal pianist; the orchestra is added later at a musical run-through (or perhaps at a run-through of the whole show even later in the rehearsal process). If you can "jump into" the rehearsal process early on, with just the piano, you will be ahead of the game in learning the show. But this is sometimes not possible, and in that case you'll just have to learn the parts with the rest of the orchestra. At this point, the written music may be changed several times to accommodate certain performers or the physical limitations of the stage or performance space.

As a "pit" drummer, you must be a good music reader—and somewhat versed in many musical styles. You will be reading most of the show from a rented musical score often referred to simply as "the book." Good preparation for this type of playing would come from reading charts in your school or community band. Chart-interpretation experience from school or college stage

bands or jazz ensembles is also quite helpful. The reading involved is usually based on following the chart without getting lost or playing through "breaks," rather than on specific sight-reading of figures.

You can get some exposure to this type of

playing by attending a few summer stock shows—or even by renting movie versions of Broadway shows. Rehearsal big bands and club-date

playing experiences have also helped me in playing show music.

Many local productions are put on by community theater groups who rent the music and scripts and enlist the aid of community members who are talented theater buffs. The show may run one weekend (starting on Friday night, continuing on Saturday night, and ending with a Sunday matinee) or it may continue for two or more weekends—depending upon local interest or past practice. School productions often supplement student cast and orchestra members with local musicians and singers (and sometimes have the advantage of better facilities and equipment, such as sound and lighting, timpani, music stands, and storage space).

There is usually an "Overture" (consisting of a medley of the show's songs) that often segues into the opening scene. Most shows are split by an intermission, followed by the "Entr'acte" (a short review of the show's songs leading into the opening of the second half of the

show). After the "Finale," "Bow Music" (usually a reprise of the show's hit song) is played. This is followed by "Exit Music" (yet another medley of the show's strongest tunes).

When playing a show, your job is to be totally supportive of the cast. Your music must be played as written (and as conducted) so that the efforts of the orchestra and the on-stage performers mesh—resulting in a coordinated effort and presentation. Many times this supportive role and overall attendant volume concerns will control what you play and how you play it. You will be given some leeway as to which sounds and drums to use, but many musical directors are quite specific in their instruction. It will be your job to deliver what they want.

The written score will more often than not dictate what instruments to use. Typically, most shows require regular drumsets (bass drum, snare, a tom-tom or two, crash and ride cymbals, and a hi-hat) along with such show staples as a wood block, a cowbell, a triangle, and at least one timpani. I've also used tambourines, castanets, and just the rims of drums for entire songs.

There will sometimes be a second percussion part consisting of bells, gong, suspended cymbals, sound effects, and sometimes timpani (if there is no separate timpani book). If there is no second percussionist (and there usually isn't), you may have to cover some of these parts yourself. The conductor may decide which part is more important to the performance, and may even decide to have another band member play, for instance, a bell part or tambourine part. Today, some keyboard players cover these parts on a digital sampling keyboard or synthesizer.

The pit orchestra is a good place to use electronic percussion—simply because of the range of sounds available and the ability to control volume. I once subbed an entire show playing just an *Octapad* and an electronic bass-drum trigger. It would not have been my personal choice, but it was just what the musical director wanted.

You may be asked to change something about your playing to fit what the singers or dancers are doing. Have some patience and an open mind and you may stumble onto something new and useful.

Many drummers (myself included) find it helpful to obtain the original-cast recording of the show. This can give you an idea of how others have interpreted the show, the overall feel, and what was played drum-wise. It can also be valuable as a practice tool—provided your musical score does not stray too far from the recorded version. You may wish to tape one of your own production run-throughs and use that as a "rehearsal tape" for at-home practicing in the days before opening night.

I'm sure that many drummers today would find it difficult to play an entire show with gusto and enthusiasm at a very low volume level. But in this type of performance, the drums—while very important to the dancers and to the overall "feel" of the songs—must remain subservient to the song lyrics and must not detract from what happens on stage. This is probably the most difficult part of adapting to show drumming.

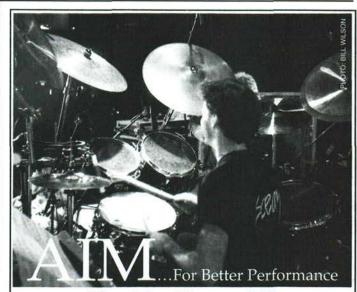
The rehearsal process is often time-consuming, and it may not focus on what you or the rest of the band are doing. You must be patient, deliver what is required at any given time, and remain unobtrusive while dialog or staging is discussed. Some orchestra members pass this time reading, doing homework, or marking

their parts. It may help to know that even the most seasoned Broadway professionals must endure the same things.

The final week before the show will consist of complete show run-throughs culminating in at least one dress rehearsal the night before the opening. This is the time that final changes to the music are made. Be sure to use a pencil with a good eraser, since changes are frequently made right up to opening night (and beyond). Again, your focus for music-reading will mainly be on following the music and the tempo and time-signature changes, and not so much on exact sight-reading of figures. This is probably the most difficult kind of reading, because it requires fast changes in feel, volume, and tempo. After playing several of these shows, I can attest to the fact that your reading will improve greatly by the end of this process.

Most schools and community theater groups have very little money to spend on hiring musicians. The musical director (who is often the school music teacher or the church musical director) may receive nominal pay—and may pay some of the musicians a small amount to cover expenses. The biggest investment you will have to make is time. A typical time commitment from musical rehearsal to run-throughs and performances is a month or more.

If you can commit the time and you don't expect financial rewards, I heartily recommend that you try a musical show. You will go behind the scenes and observe and participate in the collaborative effort to produce a coordinated and entertaining end product. It is very rewarding when the audience erupts into applause in recognition of the hours of dedicated effort. You'll then realize that there's no business like show business!



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Tips And Terms For Show Drummers

by Phil Solomon and Shelly Elias

The secret to being a good show drummer is to be an excellent musician, be an above average reader, and be able to take direction from a conductor. An understanding of the terms and chart-reading "codes" below should help make your life as a show drummer a little easier.

Sight-reading: Show drummers are often required to read music at sight, and to perform competently with a *minimum* of rehearsal time. Good sight-reading also means paying careful attention to dynamic levels (*pp*, *mf*, *ff*, etc.).

Running order: A list of items containing the majority of non-musical information pertinent to the show.

Ad lib: A term meaning that you are at liberty to play what you wish without adhering to the written music, but still playing within the style of the arrangement.

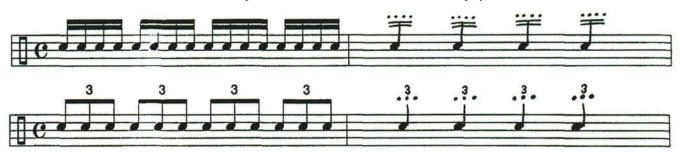
Segue: To move directly from one piece of music to the next without a pause.

V.S. (Volti Subito): An instruction to turn the page quickly since something of great importance is to be played shortly.

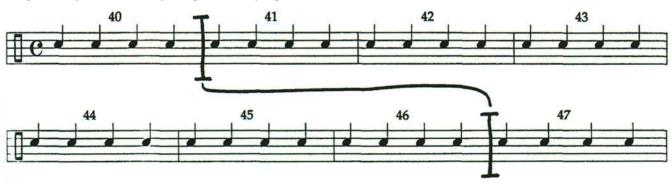
Cue/cuesheet: A cue is a spoken line or stage action indicating that a piece of music (or percussive effect) is to be performed. A cuesheet is a list of such cues.

In one: The music will basically have a feel of one beat to the bar. In two: Cut-time (alla breve) with a strong feel of two beats to the bar.

Musical shorthand: The second bar of each example below is shorthand for the first bar and is played the same.



Jumps: The sign in the following example means to jump from measure 40 to measure 47 and omit the measures in between.



Skips: The circle around measure 10 means it is *not* played. Skip from measure 9 to measure 11.



Circled repeats: Circles around repeat signs means to ignore the repeats.



Tacet: Do not play in measure 3. The measure exists, but is *not* played.



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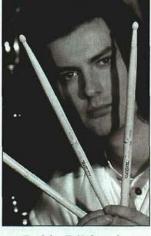
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Drumming On The Internet

by Greg Thomas

Those of you who use a personal computer at home or at work and have access to electronic mail or the World Wide Web already know what an impressive resource the Internet can be for communicating with others, researching and sharing information, and even buying and selling goods. Nevertheless, the Internet and the World Wide Web are relatively new phenomena; the information floating around in cyberspace is highly disorganized and often difficult to find and use efficiently. In this article I hope to introduce fellow drummers and computer users to what is out there, and to suggest some fun and effective uses of the Internet in connection with our first love: drumming.

A Brief History

The Internet was initially developed for the U.S. Defense Department during the Cold War era. The plan was to decentralize the nation's computer system by *inter*-linking several smaller *net*-works of computers—hence the term "Internet"—to avert a total

loss of computing power in the event of an enemy attack. By the late 1980s, though, university students and faculty were the most frequent users of the Internet, sending electronic text messages (e-mail) to friends and colleagues at other schools.

In the last few years, commercial computer companies have begun to provide Internet access to home-computer users and have introduced graphic interfaces that make the

Internet much easier to navigate. One of the most exciting recent developments on the Internet is the World Wide Web. The Web is a quickly evolving network that links electronic magazine or

brochure-like "pages" that

can display text and graphics, play sound, and show moving images. Through a sophisticated text system, Web users can jump from one page to another simply by pointing the mouse and clicking on highlighted words and phrases.

What's Out There For Musicians?

With the graphical interfaces available today and the point-and-click ease of the Web, the Internet is no longer solely the domain of the computer scientist. More and more musicians are using the Internet, and slowly but surely we are finding each other in this vast network—establishing a new community in cyberspace. I generally use the Internet in connection with my love of music in four ways: to acquire product information, to participate in discussion groups that involve drumming, to buy or sell equipment, and to read on-line newspapers and magazines.

Product Information

Whether you need the specs on the latest drum machine, want to ask a drum company about new finishes, or would like to read some opinions on which bass drum pedals have the best response, you may be able to find what you're after on the Net. A few per-

cussion manufacturers already have pages on the Web that feature product information; an even greater number of companies have e-mail addresses through which you can request product literature, comment on products, or get product support. In addition to the pages created by manufacturers, there are plenty of useful and interesting "unofficial" Web pages developed by computer enthusiasts that provide product information. Undoubtedly, as major manufacturers begin to realize the marketing potential of offering product information on the Web, we will see a greater number of electronic catalogs available, complete with graphics and possibly even with sound and video.



Newsgroups

Newsgroups (or discussion groups) are another great resource for finding product information. But more importantly, they are the primary meeting places for the

on-line musical community. By reading and participating in on-line discussions, musicians from all over the world can meet, share ideas, and conduct business. Internet newsgroups have addresses much like Web sites and work like electronic bulletin boards: Participants place messages on the board, read messages that others have posted, and place responses to topics that interest them. The general subject matter for a group might be "percussion," but under that general heading you

can raise and discuss just about any topic under the sun. Generally the topics range from questions and answers about equipment to discussions of famous drummers. There are also several newsgroups that are exclusively devoted to the purchase and sale of used gear.

Buying New Equipment

If you're ready to buy some new gear and you can't get what you want at a local store, you'll probably find that using the phone is still the best bet for long-distance equipment purchases. Though the Web is useful for doing product research prior to buying new equipment, there is not yet an effective method for ordering new equipment electronically. Only a small number of retail stores currently have Web sites or e-mail addresses, and none that I've found provide electronic forms for direct ordering. At the moment, though, the Internet is not a particularly secure place to do direct business anyway—there have been numerous stories of hackers lifting credit card numbers from Internet transactions. So, until the Internet is made more secure, it's just as well that there are few direct-order possibilities.

"More and more musicians are using the Internet, and slowly but surely we are finding each other in this vast network—establishing a new community in cyberspace."

Used Equipment

The prospect for finding used gear through the Internet will seem like a dream come true for many drummers—especially those who live a distance from an area where there are used-gear shops or an abundance of other musicians selling equipment. Internet trading can also be useful if you're looking for hard-to-find or antique items. Though you may not have tremendous luck posting a bulletin-board message like "Want to buy: Old KS, cheap," you might find someone from Ontario who is selling that Vistalite tom you need—and who, for some reason, chose not to advertise in Modern Drummer.

Scanning Internet-wide used-gear newsgroups or bulletin boards is the best way to find used gear. Some Internet access services, like America Online, also include "classified" advertising boards, or electronic bulletin boards, on which their subscribers can search for or list used gear. If no one seems to be selling what you're looking for, try posting a "Want to Buy" ad on a board or newsgroup. These postings have worked surprisingly well for me. I have gotten e-mail responses from fellow



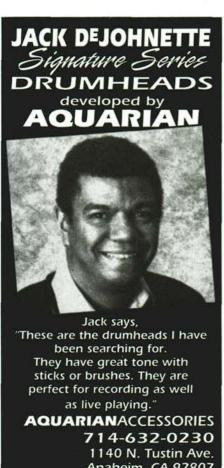
Jonathan Moffelt has two tips

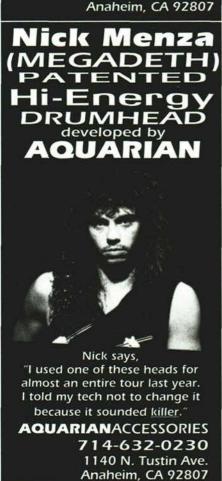


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used-gear scavengers, small retail stores, and even independent gear scouts. These "scouts," for lack of a better term, are independent entrepreneurs who, for a small percentage of the transaction price, will match up buyers and sellers from around the world.

Because many of the forums for doing business on the Internet are open to the computing public, the Internet can also serve to regulate prices for used items. You can find evidence of equipment resale prices in newsgroup postings, and there are even Web pages solely devoted to memorializing what others have paid for particular items. Having a good sense of the market value of an item is essential in ensuring fairness for both buyer and seller when negotiating.

Drawbacks

Despite the promise of the Internet marketplace, there are some important drawbacks to doing business on the Net. Since the Internet lends itself to trading with individuals over a wide geographic area, it's difficult for buyers to inspect and play instruments before purchasing them. You can prevent some potential difficulties by researching the product and its fair market value before you begin negotiating, but you are still subject to trusting that the seller's interpretation of "great condition" is comparable to your own. And nothing, of course, will replace your own ear in determining what sounds good.

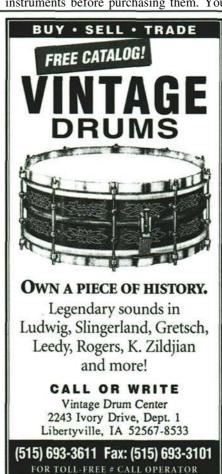
But perhaps the most troubling aspect of Internet trading involves the actual exchange of money for goods. For the most part, Internet traders seem to abide by an unwritten honor code in financial dealings, but you should still be on guard for con artists at every step of the transaction. Even if you believe you are buying from a reputable music store on-line, for example, I strongly recommend against leaving a credit card number anywhere on the Internet. The store to which you send your order might be legitimate, but there still could be a computer hacker out there eager to break into your e-mail and take you for a lot of money. If you're using a credit card with a music store, use the phone to order.

As a seller, use your best judgment in accepting a personal check from the buyer. You might want to ask for a certified check or money order, which are checks whose funds are guaranteed by a bank or post office.

Though in several of my own transactions both buyer and seller have agreed to send the equipment and the money simultaneously, some people will ask to receive payment before sending the gear, or vice versa. If these conditions are agreeable to you as a buyer or seller, you can still take some precautions. If you're selling gear to someone who wants to receive the equipment before paying, consider shipping it COD (collect on delivery). At the very least, consider using certified or registered mail or UPS, each of which requires a signature at the receiving end before delivering the package. If you're buying equipment, suggest an inspection period for the gear, during which the seller agrees not to cash the check.

News And Education

So far, few people have made good use of the Internet in terms of drumming education. There are relatively few postings to newsgroups advertising lessons (compared to postings regarding equipment, for example), and there is similarly little informa-



tion on published music. The small number of ads regarding instruction is probably due to the geographic diversity of the computer users. I suspect that in time, as the number of users increases, musicians will not only make new contacts around the globe, but will also be able to find colleagues, teachers, and students more locally.

Though teachers and percussion music may be under-represented on-line, electronic versions of newspapers and magazines are plentiful on the World Wide Web-and many may be useful for musicians. Most Web magazines display an abbreviated electronic version of the magazine for free. Modern Drummer's Web site, for example, allows you to see the table of contents for the current issue and even read the feature interview. MD is also currently developing point-and-click links to several manufacturers. An increasing number of local and national newspapers are also available on the Web and can provide you with local club and concert listings. (Planning a trip to San Francisco? Check the on-line version of the San Francisco Chronicle to see who's playing.)

What You Need To Surf

If you're ready to start "surfing" the Internet, you'll need the right tools. At the very least, you will need a computer with 4 megabytes of RAM (though 8 MB or more is preferable), a modern, and a phone line. You will also need a means to access the Internet. If you don't have access through school or work, you might consider subscribing to an on-line service, like America Online, Prodigy, or CompuServe. These services act as middlemen through which you can access the Internet, send e-mail, and use a range of other services specific to each provider. Software for these services is generally free, though you are charged a flat monthly fee plus an hourly fee for the time you spend on line beyond a fixed number of hours. America Online, for example, allows five hours per month for \$9.95 and then charges \$2.95 per hour of use above those first five hours. America Online provides a graphic interface to the Web, but some service providers require you to purchase your own interface software (or "browser") to have full use of the Web. The browser made by Netscape is by far the most popular.

Once you have access to the Web, I highly recommend using on-line search services

to help you find what you're looking for. Web addresses can be complicated strings of text that may have no obvious connection to the name of the site for which you're looking. Furthermore, hundreds of new sites appear every week. Search services scan the Web daily, catalog Web addresses, and help users find Web sites through keyword searches. Just type "Sonor" in the Lycos search form, for example, and it will display every Internet address that references the drum company and give a brief description of what you'll find when you access that

Log On

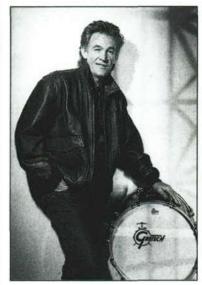
Though the Web much a "work in progress," one the advantages of using this new technology in its early stages is the prospect of contributing to its development. If you can't find what you want on the Web, create it. Start up a newsgroup for conga players, design a Web page for your band with a photo and a sound byte, or develop your own electronic magazine. To help you get going I've listed some of the fun drumming sites and newsgroups I've found on the Internet (listed above). Great





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new pages pop up every day and Web addresses change frequently, so use the free search services to help you find what you're looking for. You can reach me with questions or comments at schmargle@aol.com. Happy surfing.

Glossary

Browser: Software that displays Web pages and helps users navigate between pages.

E-Mail: Electronic mail. You can send text messages and/or software files electronically to other users through the phone lines.

E-Mail Address: A string of text specific to each user that acts like a phone number or postal address.

Internet (the

"Net"): A network of computing systems through which users can transmit virtually any type of data that computers can handle.

Newsgroups:

Internet discussion groups that operate like electronic bulletin boards, allowing users to post and read messages from other users with similar interests.

Surfing: Searching for pages on the Web, browsing, reading newsgroups,

URL: Universal Resource Locator. A string of text that is specific to a Web page; a Web address.

World Wide Web: A network of computer systems on the Internet that links "pages" of text, graphics, and other media.

Great Places For Drummers To Start

Drummer's Web:

http://vallev.interact.nl/AVMUSWEB/DRU MWEB/DWHOME.html

The Drums and Percussion Page:

http://www.cse.ogi.edu:80/Drum

Yahoo!'s list of Instrument Companies:

http://www. Yahoo.com/Business_and_Econo my/Companies/Music/Instruments

Percussion newsgroup:

rec.music.makers.percussion

A newsgroup just for buying and selling musical equipment:

rec.music.makers.marketplace

Used gear price list:

http://www.synthcom.com/usedlist.html

New gear price list:

http://www.pitt.edu/~cjp/newgear.html

Free On-line Search Services

Yahoo!: http://www.yahoo.com Excite: http://www.excite.com Lycos: http://www.lycos.com

Manufacturers on the Web ddrum:

http://www.websys.eom/drums/ddrum/home.h

LP: http://www./lpmusic.com

West Cliff Percussion:

http://www.pic.net/gp/solstice/wcp2.html

Gibralter/Legend/Toca:

http://www.kamanmusic.com

Gibson/Slingerland: http://www.gibson.com

Mapex: http://www.washburn.com Pearl: http://www.pearldrum.com

Peavey: http://www.mw3.com/peavey Sabian: http://www.sabian.com Yamaha: http://www.yamaha.com

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E-Mail Addresses

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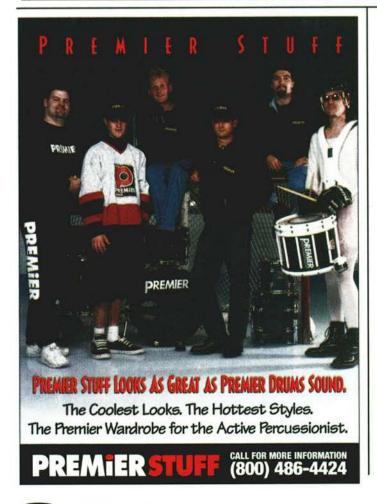
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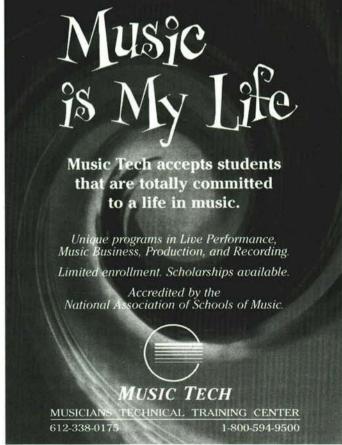
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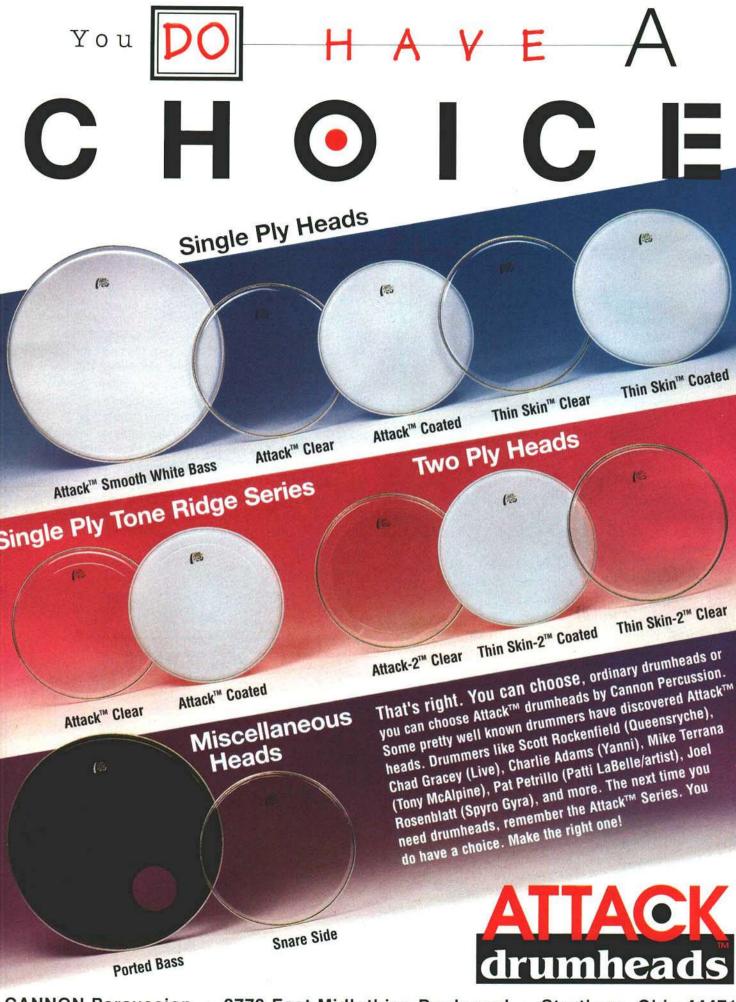
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Taxes: What You Don't Know Can Hurt You

by Rich Watson

Nobody likes thinking about taxes (with the possible exceptions of tax accountants, tax attorneys, and employees of the IRS). Musicians—notoriously maladroit with business concerns—probably dread them more than most. But as the witching hour approaches, it's best to face the enemy with your eyes wide open and with as much informational ammunition as you can muster. So be brave and read on.

Pay Now Or Pay Later

"Nobody's gonna know," says the little voice inside your head. "Fifty bucks? Hey, it's not worth reporting." Because much of musicians' income is paid "off the books," we may be tempted not to report every dollar we earn from every gig. And if we already have taxes withheld from our straight jobs' paychecks, that same little voice says of the occasional one-nighter, "Ah, forget it, ya gave at the office."

We'd better not listen. Although the IRS recently eliminated TCMP audits (the accounting equivalent of a full body-

cavity search) they've revitalized their auditors' mandate to sniff out, hunt down, and "reconcile" average citizens' unreported income. Musicians therefore are in a category that will be particularly targeted. Which means the long arm of the law may now seem

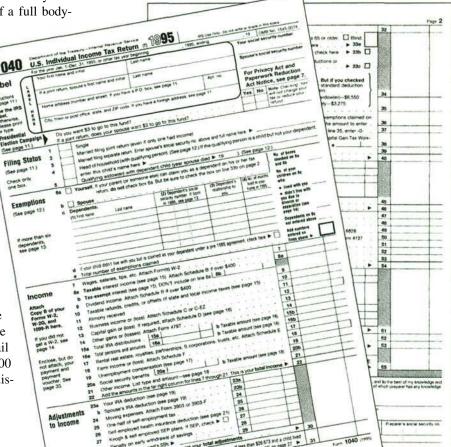
even longer.

"The IRS is on a very big compliance drive," says Martin Ozer, a New York-based tax attorney and Harvard Law School graduate. "When employers send in W-2s and 1099s, the IRS feeds them into the computer, and then washes them against your return. If the numbers don't jibe they say, 'Hey, these guys [your employer, contractor, etc.] reported \$12,000, and you only reported \$10,000." And just when you think you've beaten the system (it could be two or three years after you filed your return) your mail carrier brings you a friendly little CP-2000 notice requesting prompt payment of the dis-

crepancy, plus interest.

By not reporting income you may not only incriminate yourself, you may also incriminate fellow musicians and contractors whom you count on to help put bread on your table. American Federation of Musicians President Steve Young warns, "I've known cases where musicians who didn't report cash earnings got hit with audits and heavy back taxes because the contractor they worked for was audited, which set off a domino effect [initiating audits of musicians who worked with that same contractor]. That's why the AFM always advises musicians to take responsibility for their own business affairs. It may seem complicated, but you're better off taking charge of your own taxes than letting Uncle Sam do it."

Penalties for non-compliance vary depending on the severity of the transgression. Filing late can cost you 5% for each month your return is late, up to 25%. If your payment of taxes is late, the penalty is 1/2 of 1% per month, up to 25%. The penalty for substantially understating your tax is 20% of the understated amount. The penalty for underpayment due to outright fraud is 75% of the underpaid amount, and the IRS can also assess criminal penalties.



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slammer."

can get you for tax evasion," says Richard Coley, a Richmond, Virginia tax accountant who specializes in musicians' returns. "But they don't normally go that far. They'll work with you, as long as you work with them."

Need a more positive motivator? You may actually be able to save money by reporting your music income! If only part of your income derives from music, and your music-related deductions exceed your gig income, the resulting net loss will actually reduce your total tax liability—and perhaps result in a refund of taxes withheld from your "straight" job.

But beware, says Los Angeles certified public accountant (CPA) Neal Hoffer. "The

IRS is not sympathetic to musicians or artists of any type who show year-after-year losses. Large businesses can lose hundreds of millions, and [the IRS] says, 'Hey, they had a bad year.' But losses reported by photographers, artists, and musicians are closely scrutinized."

Credibility lies partly in how much you've earned, and partly in your demonstrable activity in the business. "If you have \$10,000 revenue and \$15,000 in expenses," explains Hoffer, "it could be allowable, but they will look closely at it. If you show \$4,000 in receipts and \$12,000 in expenses, it's almost a certainty you'll be audited. If you show \$80 income, then forget it [claiming any deductions, that is; don't forget reporting the income]. A going concern, with activity and significant revenue, is a lot more believable. But the IRS will look at the wanna-be who spends a lot on equipment but just occasionally works and say, you're not really in the business. Your other job [with which you actually make your living] is proof of that."

On the other hand, there is no official minimum revenue or percentage of total income below which music-related deductions are automatically deemed unacceptable. "Normally," says Martin Ozer, "there is a presumption that if you don't show a profit two out of five years, you're a hobbyist—but it's a rebuttable presumption. If you're an author or a musician, one of these boom-orbust type people, you can justify it if you've bought equipment, can prove you've tried to get gigs, or joined the union. That shows bona fides [legalese for sincerity]. The IRS is worried about the guy who says, T'm a poet,' who deducts part of his home rent, all of his books, and part of the travel he uses for 'inspiration."

Form-alities

Whether you are a hobbyist or a full-time professional musician, you must report any and all income derived from your musical activities. The first step toward successful filing is to acquire all the right forms, schedules, and instructions.

Most musicians will need to file Form 1040, the U.S. Individual

Income Tax Return. The 1040 is the master

form upon which the "bottom lines" of all supporting forms and schedules are reflected. The instruction book for this form is also recommended. Itemized deductions are entered on Schedule A; details about your self-employment income and business-related expenses belong on Schedule C, Profit or Loss From Business. Self-employment tax (the means by which persons who work for themselves must contribute to social security and Medicare) is filed on Sched-ule SE. Everyone should file the appropriate state tax form, and traveling musicians must additionally file Non-resident Income Forms from each state they've worked in during that year. Estimated taxes, which should be filed by individuals who are not having

tax withheld from paychecks (true of most

self-employed musicians) are filed on Form 1040-ES and on your home-state-level counterpart. The W-2 is a form filed by your employer that reports to the IRS the wages, salaries, and tips that were paid to you. Similarly, the 1099-MISC indicates non-employee (that is, free-lancer, independent contractor, or temporary assignment) income. If your employer(s) filed either of these last two forms with the IRS, they should also provide copies to you, which you should attach to your completed return. Equipment that is depreciated or expensed under Section 179 (explained below) is reported on Form 4562.

The IRS supplies the most commonly requested forms and instructions to many banks, post offices, libraries, military bases, prisons, and community colleges. Forms can also be obtained at your local IRS office, or ordered, free of charge, from 800-TAX-FORM (800-829-3676).

"Creative, Aggressive, and Fake"

Paying taxes is a bit like playing a game. (Don't tell the IRS I said so.) But far too many musicians treat it like a game of chance, when really it's a game of skill in which a thorough knowledge of its rules and strategies will render a relative "victory." Fingers are often wagged at large corporations for the way they maneuver through "loopholes" in the tax laws, but in most cases corporations pay attorneys big bucks to make sure they operate within the letter of the law. In other words, they know the rules—and use them to their own advantage. Does this mean it's okay to stretch the rules—or the truth of your tax situation? No. Intentional distortion of expenses risks raising the "ire" in the IRS.

Neal Hoffer applies the following aphorism to paying your taxes: "Pigs getfed; hogs get slaughtered. The idea is not to be too greedy, and not to be stupid. For example, if your Schedule C shows a \$10,000 loss, and your total income for the year was \$7,000, you're claiming a net loss of \$3,000. The IRS is gonna say, 'This guy's either dead now from a lack of food, or he didn't report all his income—or he lied about his expenses."

The AFM's Steve Young advises, "When it comes to income taxes, musicians should resist the temptation to get too creative." Neal Hoffer illustrates "creative" tax reporting with the following example: "You spend \$4,000 on a trip to London, and make only \$800 for playing there. You try to justify the loss by saying you want to get known there. But if your wife's family happens to live there—despite your picking up a gig or two-the primary purpose of the trip [will be pegged as] pleasure, not business."

"There is a difference," though, maintains Martin Ozer, "between creative, aggressive, and fake. If you're traveling to auditions all over the place, deduct it! If you're buying equipment, deduct it! Anything you spend for the production of income is deductible. We're not talking about 'hiring' your girlfriend to do music copying. (Even if you did, you'd have to give her a 1099.) And you cannot deduct your cat as an accompanist. But anything you spend on a legitimate attempt to gain business and make money is deductible. If it's legitimate, you can be aggressive."

Will you draw the IRS' attention? Maybe. But bullish Martin Ozer exclaims,



"What's the big deal? There are a lot worse things in the world than being audited. If you're a fake and a fraud, you don't want to be audited. But to say 'I'd better not claim a good deduction, I'll lose money in spite of myself doesn't make sense."

Putting Your Tax Debt On A Diet

Whether you feel like playing an aggressive game, or would settle for just not being taken to the cleaners, you should familiarize yourself with the following overview of deductions you're legally entitled to.

General. The deduction for personal interest has been eliminated, but interest on a qualified residence is allowed. Unreimbursed medical and dental expenses (including prescriptions) and medical insurance payments totalling more than 7.5% of adjusted gross income are deductible, as are charitable contributions (not to exceed 50% of adjusted gross income). See Form 1040 instructions for details, restrictions, and limitations.

Equipment. You may deduct supplies (such as sticks and heads), instrument insurance, and instrument rental (for performance or studio work, or where necessary to maintain skills or marketability). Note: Items with a useful life of more than a year can be depreciated (that is, their value is deducted incrementally over a number of years). As an alternative to depreciating equipment, under tax code Section 179 up to \$17,500 worth of qualifying property can be deducted as capital business expense (not to exceed total taxable income from the related business). You can elect to take this deduction only in the first tax year the property is placed in service.

The advantages and disadvantages of expensing vs. depreciating depend on your personal tax situation. If your total annual income is modest, Martin Ozer advises drawing out your deductions (through full depreciation) to years when you will probably be earning more taxable income. If you need the tax relief right away, and your sole proprietorship produced significant income, Section 179 might serve you better. (For the various computation formulas and the complex rales on depreciation and Section 179, consult one of the IRS publications listed later in this article.)

If you earn income by renting a studio to other musicians, rental expenses for recording equipment and instruments is deductible. The purchase of that same gear can be depreciated or expensed under Section 179 if the facility produces substantial income.

Study. You may deduct the cost of coaching or paid lessons for a particular job or performance, along with educational expenses necessary to maintain your skills. Note: Martin Ozer cautions that "You cannot deduct education to become something, you can deduct it only when you already are something. A cab driver who goes to law school at night can't deduct it. On the other hand, if you're a teacher going for a masters or postgraduate degree, you can deduct it, because you have established your profession and are improving your earning potential."

Car expenses. You may deduct gas, insurance, rental and lease fees, licenses, oil, parking fees and garage rental, repairs, tires, and tolls. Note: Vehicle expense deductions can be based on the actual expenses listed above, or the standard rate of 300 per business-related mile. However, once the standard rate is used, you can't revert to actual expenses in subsequent years. To determine which method to use, Martin Ozer advises, "You have to add up the numbers. If you have tremendous expenses—a blown transmission or something else major—it pays to itemize your automotive expenses." Further, the value of the vehicle itself may be depreciated. However, if the vehicle is used for both business and personal purposes, the deducted expense must be prorated accordingly. Under the aforementioned "Section 179," a portion of the actual cost of a newly purchased vehicle that is placed in service in the same year and used more than 50% for business purposes can be deducted as an expense instead of being depreciated. For cars placed in service in 1995, your total Section 179 deduction and depreciation is limited to \$3,060.

The costs of driving your car between your home and your regular place of business are defined by the IRS as commuting expenses, and are not deductible. However, if your own car and/or normal public transportation is inadequate to carry your equipment—even just across town, hiring a vehicle for cartage is deductible.

Travel and entertainment expenses. You may deduct personal transportation, outsourced instrument cartage, hotel bills,

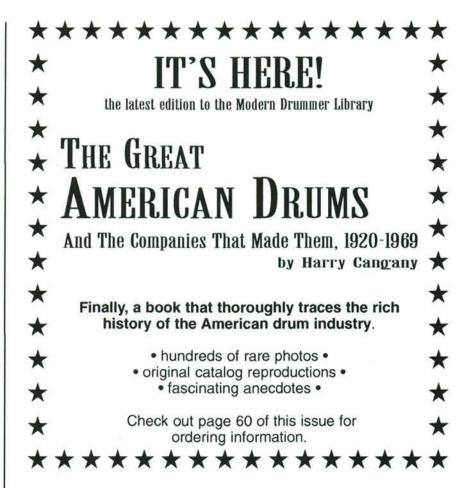
business-related telephone and fax expenses, baggage handling charges, tips to roadies, sky caps, hotel staff, etc., and entertainment expenses (such as taking a club owner or contractor to dinner). Note: The rule of thumb is that for a travel expense to be deductible, the work requires you to be away from home substantially longer than an ordinary day's work, and that you need to get sleep or rest to meet the demands of your work while away from home. Most road gigs easily meet this definition. While "extravagant and lavish" travel expenses are excluded, the IRS's definitions of deductible expenses are fairly broad. All these expenses are deductible for short engagements only, not long-standing or semi-permanent ones. Tax authority definitions of "short" differ from state to state. Important: Only 50% of meals and entertainment expense is deductible.

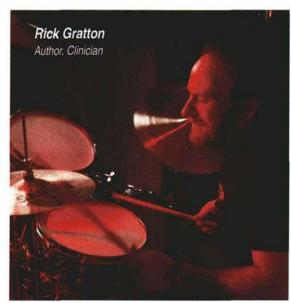
Business promotion. You may deduct managers' and booking agents' fees, expenses for publicity (such as photographs or demo tapes), advertising for performances, public relations, contributions and assessments to professional organizations (like union membership costs and work dues), papers, books, and magazines used to seek, produce, or increase income, and legal fees paid for drawing a contract of employment.

Studio, rehearsal, and office space. You may claim rental expenses for studio, rehearsal, and office space. Note: The IRS has become quite wary of partial rent or mortgage deductions for a portion of your home used as an office or studio. They may demand compelling evidence that the claimed area is not used for any non-business purpose. They will also be on the lookout for hobbyists claiming home office deductions. Says Martin Ozer, "A guy who makes \$30,000 a year on a straight job and only \$3,000 on gigs cannot deduct the third of his apartment he uses as a rehearsal facility."

Performance accoutrements. You may deduct stage lighting and effects, the purchase, cleaning, repair, insurance, or rental of costumes, and the cost of makeup (for all you glam rockers and neo-KISSers). Note: Costumes and makeup are deductible only when used exclusively for performance; they cannot "double" for normal everyday wear.

Miscellaneous. You may deduct arranging and music-copying expenses and any







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Rick's playing and

teaching abilities have

been praised by many

of the top performers

such as Abe Laboriel

he has worked with.

money paid to other musicians (such as sidemen, if you're a leader, or subs for yourself).

Recordkeeping

As visions of deductions begin to dance in your head, it's important to remember that unlike other areas of U.S. law, tax law dictates that the burden of proof lies not on the accuser (the IRS), but the accused (you!). Even the tiniest, most innocuous deduction (such as a single pair of sticks) must be supported by a receipt.

"It's very important to keep records," advises Richard Coley. "If the IRS audits you, they're not going to accept your word; they'll want to see an invoice, receipt, or cancelled check." Neal Hoffer recommends keeping a simple log of income and expenses: "Use a little three-ring binder, and every week write down your income—cash, check, whatever—and your expenses. It doesn't have to be pretty."

One reason to keep a log or journal is to minimize the cost of preparation of your taxes, should you choose to seek professional help. If you come in with a couple of shopping bags full of receipts, the preparer is bound to charge you more. And if you're audited, it may also cost you in terms of the IRS' goodwill (which, for musicians, may already be in short supply).

As both a member of the Recording Musicians of America Advisory Board and a former IRS employee, Neal Hoffer is uniquely qualified to suggest that the IRS isn't especially in tune with the musician's way of life. Says Hoffer, "The IRS understands two terms: 'independent contractor' and 'employee.' The one they don't understand is 'free-lance musician.'" He offers this example: "Let's say you earn \$150,000 as a musician and report \$35,000 in

expenses. If you get audited and present sixty W-2s from sixty different employers, the IRS may still ask you for a letter from your employers proving that you're not reimbursed for these expenses—as would be expected if you were on a corporate payroll. What the IRS doesn't understand is that the arts and entertainment field is a free-lance world. They're trying to put a square peg in a round hole." In the face of this potential challenge, the better you document your every activity, the better you'll be prepared to defend yourself.

When And Where To Seek Help

Okay, you understand the concepts, you can follow the formulas, and you've nearly translated the IRS's instructions into English. But you're not sure if you got it right. And you don't want to make a mistake, 'cause then the IRS's flying monkeys will swoop down and carry you off to the Wicked Witch's castle, right? Well, not quite. But doing things right is much more pleasant than trying to fix them later.

One obvious place to seek help is from the IRS itself. You can send written tax questions to your local IRS District Director, whose address is available by calling (800) 829-1040. Call this number also to find out your local number for TeleTax (an IRS service that provides 24-hour, 7-days-a-week recorded information on approximately 140 topics) and to request the Guide To Free Tax Services (which provides TeleTax topic numbers and an index to tax topics and related publications). You can also call or visit your local IRS office or call (800) 829-2676 to obtain many free, informative booklets on specific tax issues. Much of the information is duplicated in two more comprehensive publications: Publication 17, Your

Federal Income Tax (For Individuals), and Publication 334, Tax Guide for Small Business. People who cannot afford professional tax assistance, people with disabilities, and people with other special needs can seek help with preparation of basic returns (such as a 1040 with the more commonly needed schedules) from the Volunteer Income Tax Assistance (VITA) program.

A recent General Accounting Office study cited serious difficulties in reaching the IRS for help during the two-week period prior to the 1995 filing season. However, in researching this article, I called the nearest IRS office, and, to my surprise, found the agents to be courteous and pretty helpful. (This was during off-season; as D-day approaches and their nerves begin to fray, they'll probably seem a lot more like the flying monkeys.) The moral of the story is: Call early.

IRS assistance services can tell you how to do something (such as how to calculate your self-employment tax), or they can direct you to the appropriate written instructions. They simply don't have the time to conduct deep analytical workups of your particular tax situation. Personal decisions (such as depreciating your equipment and car versus electing Section 179, or taking standard versus actual travel deductions) will require some careful figuring on your part. And even after you've given it the old college try, you may still decide to seek expert assistance.

It hurts to pay someone to show you how to pay someone else. However, hiring a professional tax preparer may in the long run save you money by revealing unknown deductions and credits. It may also help you avert an audit by avoiding mistakes. If it achieves either of these goals, it will at least have bought you some peace of mind. And the best news about paying a professional to prepare your taxes is: It's deductible!

Different types of professional tax help is available—depending primarily on your needs. Franchise tax preparation services are popular—especially among persons filing uncomplicated returns. Their charge is commonly based on the number of forms needed, with surcharges for certain line items. Tax accountants (including CPAs) and tax attorneys—both of whose services generally offer more personal attention to their



clients—usually charge either by the hour, or according to a flat fee schedule based upon the complexity of each client's return. Except for the simplest returns, the latter arrangement is usually preferable, because it eliminates potentially unpleasant surprises.

Finding a franchise tax preparation service is as easy as checking your Yellow Pages. To find either a tax accountant or tax attorney your best bet is to consult fellow musicians in your area. Failing that, ask your local musicians' union office to recommend someone. If they don't want that responsibility, ask if they at least *know* someone who specializes in musicians' returns. If you are considering hiring someone without a clear recommendation, you might want to ask the preparer for a list of his or her clients. If the preparer consents, he or she will probably ask former clients to call *you* so as not to violate their privacy.

Coming Clean

So now you have all the answers (or at least some ideas about how to find them). And you resolve to always file accurately and on time. But you say you haven't always done this? So-o-o, what are you

gonna do *now?* No, moving to an uncharted island is not an option. Keep reading.

There's this drummer we'll call "Joe." Nice guy—always calls home on Mother's Day, kind to small animals. But he didn't "get around" to paying his taxes for four years running. And they had been lucrative years playing shows in Vegas. When the law finally caught up with him—as is usually the case—it was very interested in clearing his account. Unfortunately, recent years had been considerably leaner, and Joe hadn't saved nearly enough from his glory days to simply fork over what he owed. To his surprise, the IRS set up a manageable monthly payment plan so that he could pay his debt over time without starving or filing for bankruptcy.

The point of this mostly true story is that however much fun it may be to picture IRS auditors as a bunch of hungry trolls lurking under the bridge between us and our livelihoods, they are just regular folks doing a job. Lucky for us, their job is not throwing poor, arithmetically challenged drummers into the slammer. Unless you've been perpetrating some major-league deceit and would provide a vivid example to other

practicing or would-be scofflaws, you're of no use to the government in jail. Their mission is to collect what you owe—plus a little extra for their trouble in the form of the aforementioned penalties. If necessary, the IRS will work with you, as they did with "Joe." Agents at the IRS's Problem Resolution Program (PRP) can explain your payment options and help you with overdue returns. Their number is (800) 829-1040.

Make no mistake, coming clean with the IRS is a hassle. For a while they will become your Big Brother, watching over your income and ensuring your filing promptness and accuracy. But while the experience may not be painless, I'm told they haven't used whips or hot pokers in years.

The Bottom Line

What we dread about taxes is largely a fear of the unknown. If what you *don't* know can hurt you, what you *do* know can only help: Be honest, be informed, be thorough, and be on time—or be ready to hire someone who is. After death and taxes, the third certainty in life is that you'll be happier for the effort.



Montreal Drum Fest '95

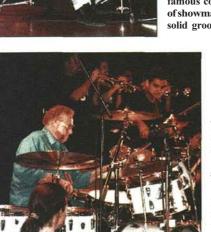
On Saturday and Sunday, November 11 and 12, 1995, Musicien Quebecois (Canada's French-language music magazine) presented its third annual Drum Fest. Held in the Salle Pierre-Mercure concert hall at the University of Quebec in downtown Montreal, the two-day event featured top drummers and percussionists from Canada and the U.S.—and drew an enthusiastic audience from both countries as well.



Ace studio percussionist Luis Conte held the audience spellbound with creative combinations of rhythms and sounds.



Owing to travel-related delays, Sonny **Emory literally** walked off an airplane and onto the stage. Showing exceptional poise under pressure, he began by demonstrating rudimental warm-up techniques that highlighted his extensive chops. On the drumkit, Sonny's playing displayed his famous combination of showmanship and solid groove.



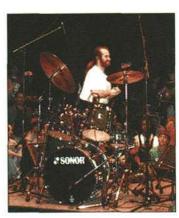
The indefatigable Ed Shaughnessy brought Saturday's show to a rousing close. Ed played a variety of exciting big band charts—ably accompanied by the McGill University Jazz Ensemble.



Canadian fusion star Vito Rezzafounder and leader of Five After Four-got Saturday's show started with a high-energy performance.



Demonstrating influences as diverse as Terry Bozzio, Tony Williams, John Bonham, and Dennis Chambers, Hilary Jones floored everyone with her powerful yet swinging playing with an all-star Canadian jazz group.



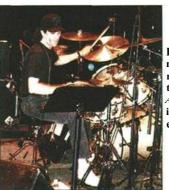
Author/educator Rick Grattonanother popular Canadian drummer-invited the audience to surround him on stage for a more intimate "private lesson."



Almost obscured by his massive setup, **Dream Theater's Mike Portnoy** offered tips on soloing, rudimental playing, and odd times-then left the audience in awe as he played to Dream Theater tracks.



The performance of Virtual Max—a mallet duo featuring Daniel Pancaldi (at left) and Patrice Charbonneau-incorporated blazing technique and outstanding musicality.



Pierre Pilon is one of Quebec's most visible players, owing to his many years as the drummer on the popular Montreal TV show Ad Lib. He opened Sunday's show in a performance with an exciting quartet.



Known for his numerous albums and tours with Canadian rockers April Wine, Jerry Mercer demonstrated his personal brand of power drumming to the responsive audience.



The dynamic Hip Pickles brought their unique style of drum-corps performance to Montreal. Their technique, choreography, and pure playing energy earned them several standing ovations.



Rod Morgenstein brought the energy level up yet another notch, offering both demonstrations and advice regarding creative drumming within the rock idiom. Rod's playing along with Dixie Dregs tracks left jaws dropped throughout the auditorium.



A fiery set was turned in by Latin percussion specialist Alain Labrosse. Alain led a Latin band that also featured drumset artist Magella Cormier and percussionists Luc Boivin, Normand Bock, Lazaro Rene, and Juan Fernandez.



Performing in several historic idioms in tribute to the great American drumset players, the inimitable Steve Smith brought the audience to its feet several times with his display of technical prowess and stylistic versatility.



Russ McKinnon (left) and Brad Dutz combined their talents in a drum-and-percussion duo. They utilized innovative musical concepts, odd time signatures, and unique choices of sound sources to create several highly original compositions.



The entire Drum Fest was brought to a dynamic conclusion with the performance of Kirk Covington, who played with two of his colleagues from Tribal Tech (bassist Gary Willis and keyboardist Scott Kinsey). Employing dramatic shifts in tempo and intensity, Kirk and the group put a fitting cap on the exciting weekend of drum-oriented musical performances.

A very classy percussion quartet called Quad (Johanne Latreille, Benoit Rochefort, Jean-Francois Cote, and Louis-Daniel Joly) offered an interlude performed on traditional drums with non-traditional implements: rubber hoses of varying lengths and pitches.



Sponsors for Drum Fest '95 included Aquarian heads, Axis pedals, Ayotte drums, Attack heads, Baltimore Drum, Gibraltar hardware, Hot Sticks, LP Music Group, Ludwig, Mapex, Monolith drums, Moperc percussion, Paiste, Pearl, Premier, Pro-Mark, Regal Tip, Remo Drums, Rimshot sticks, Sabian, Shure microphones, Sonor, Tama, Trueline sticks, Vater, Vic Firth, Yamaha, and Zildjian.

Congratulations to drummer/teacher/author Sam Ulano, who will be honored by Sabian and Pearl with their "Drum Master Award" at a special show in New York City on April 21, 1996. The award recognizes Sam's sixty-plus years in the music industry.

The Percussive Arts Society Scholarly Paper Committee is currently accepting proposals from those interested in presenting a paper reflecting scholarly research in any aspect of percussion. Papers will be read at the Society's international convention in Nashville, Tennessee, November 20-23, 1996. Please submit a summary of your topic no longer than two pages in length, including a thesis statement and an outline of your presentation to Dr. Kathleen Kastner, Wheaton Conservatory of Music, Wheaton, IL 60187, fax: (708) 752-5341. Deadline for submission is April 1, 1996.

The sixth annual Midwest Custom And Vintage Drum Show will be held on Saturday, May 18, from 10:00 A.M. to 6:00 P.M. at the Kane County Fairgrounds in St. Charles, Illinois. The largest event of its kind, the show will feature over forty exhibitors, along with a "special guest": the Purdue (University) Drum—the world's largest bass drum. Further details are available form Rebeats, 219 Prospect, Alma, MI 48801, (517) 463-4757.

The grand finals of the Guitar Center National Drum-Off were held at the House of Blues in Los Angeles recently, as part of the Drum Day L.A. celebration. Besides the contest, the day featured performances by Steve Smith, Mike Portnoy, and Sheila E

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& The E Train. Proceeds from the show went to benefit the International House Of Blues Foundation, which was established to bring music and art back into the public schools and to increase racial harmony through education outreach programs. For information on the contest winners, see this issue's On The Move department.



Ringo Starr was recently presented with a one-of-a-kind Special Edition Brass Black Beauty hand-engraved snare drum made just for him by the Ludwig Drum Company. He also received a new FAB 4-Piece drumkit—a vintage detailed replica of his famous 1964 Black Oyster kit. The drums were presented to Ringo by Jim Catalano, Ludwig's marketing manager.

Kaman Music Corporation, manufacturer of Legend drums and worldwide distributor of Gibraltar Hardware and Toca Percussion products, recently announced the opening of Kaman Percussion Products. KPP is located in Bloomfield, Connecticut, one mile from Kaman Music's world headquarters. Its primary function is the manufacturing of Legend snare, tom, and bass drums, along with some Gibraltar and Toca products. It will also be the fabrication and R&D facility for new-product designs for all three lines.

Giveaway Winners

Winners in the MD/Rhythm Tech Giveaway from the December '95 issue are: Justin Orton of Mt. Pleasant, Michigan (first prize—Alpha conga drums), Javcee Carv (second prize—Alpha bongos), and third-prize winners Les Solberg of Bakersfield, California, Michael Burridge of Marston Mills, Massachusetts, Frank Wilks of Ledyard, Connecticut, Mike Tranel of Denali Park, Alaska, and **Rich Redmond** of Farmers Branch, Texas (DST Drumset Tambourine and Cowbell Combo). Congratulations to all the winners from Rhythm Tech and Modern Drummer.



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Any Gretsch, Ludwig, Leedy, K Zildjians, etc. Cash or trade, Blair 'N Drums: (616) 364-0604 or call toll free operator for 800 number. Fax (616) 363-2495,

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Electronic Percussion Newsletter-Winter 1996 issue features an interview with Future Man of Bela Fleck & the Flecktones. Write for more information and free sample to: Electronic Rhythms-M, P.O. Box 475, Watertown, MA 02272.

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Bobby Chiasson's Jollity Drum Farm vintage mail-order list includes Rogers Swiv-O-Matie. Coach Road, Box 2324, RR#2, Argyle, NY 12809. Tel: (518) 638-

We buy and sell collectible & classic drums. Drum Warehouse. Call or write for discount supply catalog, which includes a vintage list, P.O. Box 2061, Martinsburg, WV 25401, Tel: (304) 263-6619.

The Chicago show! 6th Annual Midwest Custom and Vintage Drum Show (world's largest and longest-running vintage drum event). Saturday, May 18th from 10 to 6. See the world's largest bass drum! Kane County Fairgrounds, St. Charles, Illinois. For more details, contact Rob at Rebeats, 219 Prospect, Alma, Michigan 48801. Tel: (517) 463-4757.

The Slingerland book; complete history of Slingerland. 300+ pages with 50 pages of color, comprehensive dating guide showing catalogs, badges, snares, outfits, etc. For ordering information and complete listing of the industry's largest selection of vintage drum videos, shirts, books, and more, contact Rob at Rebeats Vintage Drum Products, 219 Prospect, Alma, Michigan 48801, Tel: (517) 463-4757.

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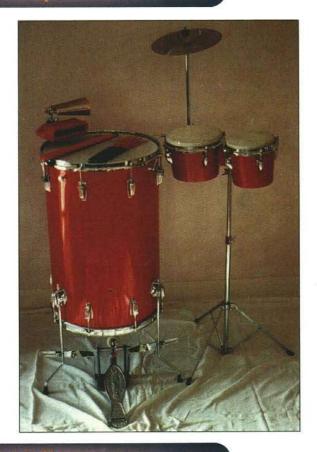
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Gretsch & '60s Ludwig sets wanted. Trade for new or used equipment. Explorers, tel: (816) 361-1195,

Drumkit Of The Month



n the early 1960s this Ludwig "Cocktail Drumkit" represented the ultimate compromise between acoustic variety and compact minimalism. The kit features a single oversized drum fitted with snares under the top head and a special inverted bass drum pedal to strike the bottom head. Proud owner David Ludwick of Ottawa, Kansas has "completed the ensemble" with bongos, drumsticks, brushes, and an LP *Jam Block* all in matching red.

PHOTO REQUIREMENTS

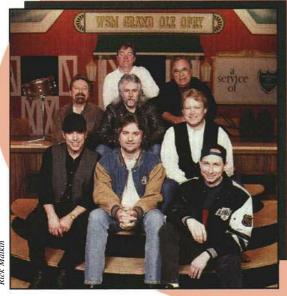
1. Photos must be high-quality and in color. 35mm slides are preferred; color prints will be considered; Polaroids not accepted. 2. You may send more than one view of the kit. 3. Only show drums, no people. 4. Shoot drums against a neutral background. Avoid "busy" backgrounds. S. Clearly highlight special attributes of your kit. Send photo(s) to: Drumkit Of The Month, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009-1288. Photos cannot be returned.



Next Month

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BAYERS, LEIM, KROON, WELLS, MALONE, WILSON, SLEDGE, HALE



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WITH MELISSA ETHERIDGE

ROBIN GOODRIDGE OF BUSH

PLUS A SPECIAL REPORT ON DRUM CORPS



The best reason to play drun

Zildjian. BIG NAME.

Edge.
NEW ZILDJIANS.

Big Sound. NOT BIG BUCKS EITHER!

